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THE END OF THE WORLD

THE
COLLECTION OF ARMS AND ARMOR
OF
RUTHERFURD STUYVESANT

*The Rutherford Stuyvesant Catalogue of
Arms and Armor will be distributed among
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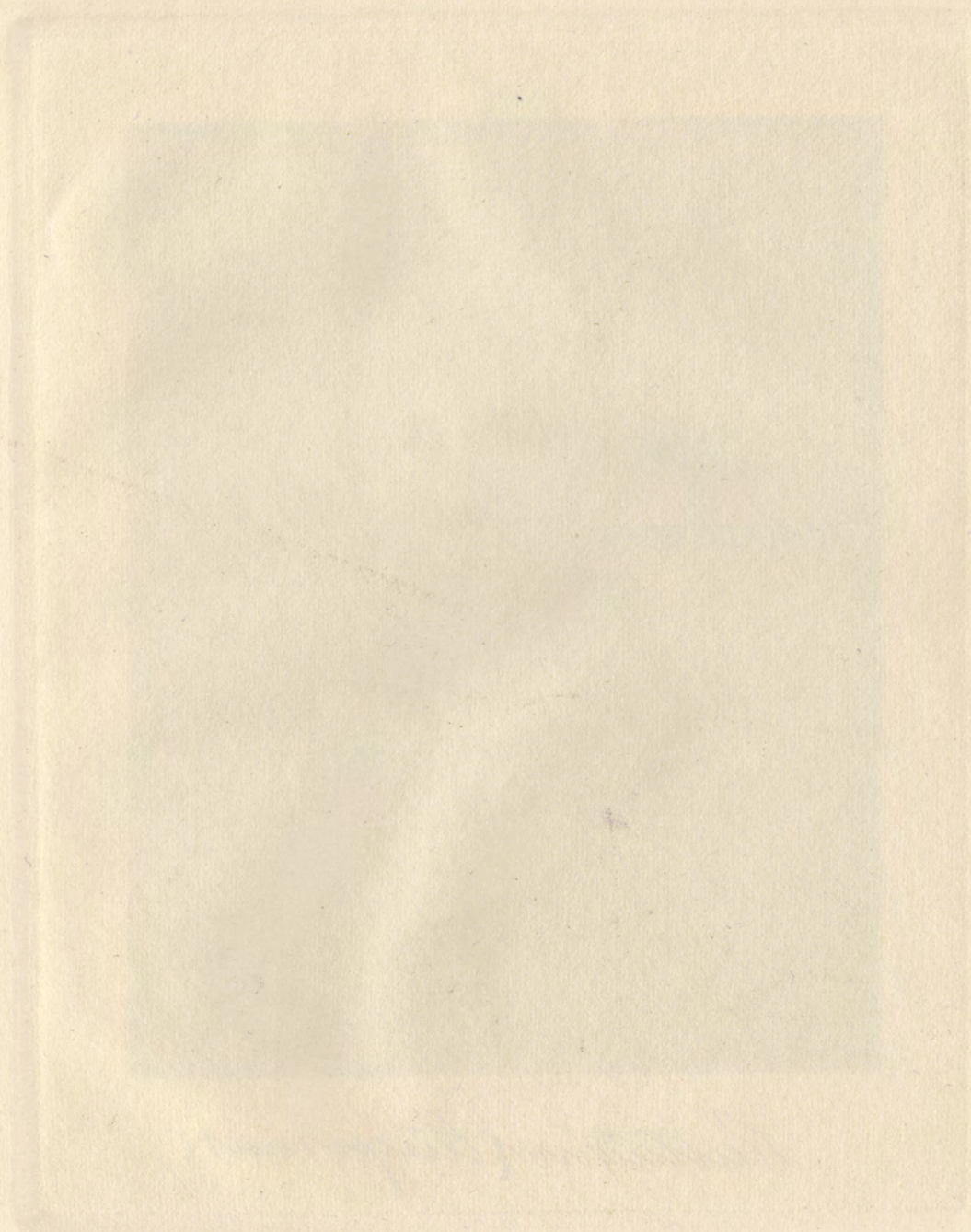
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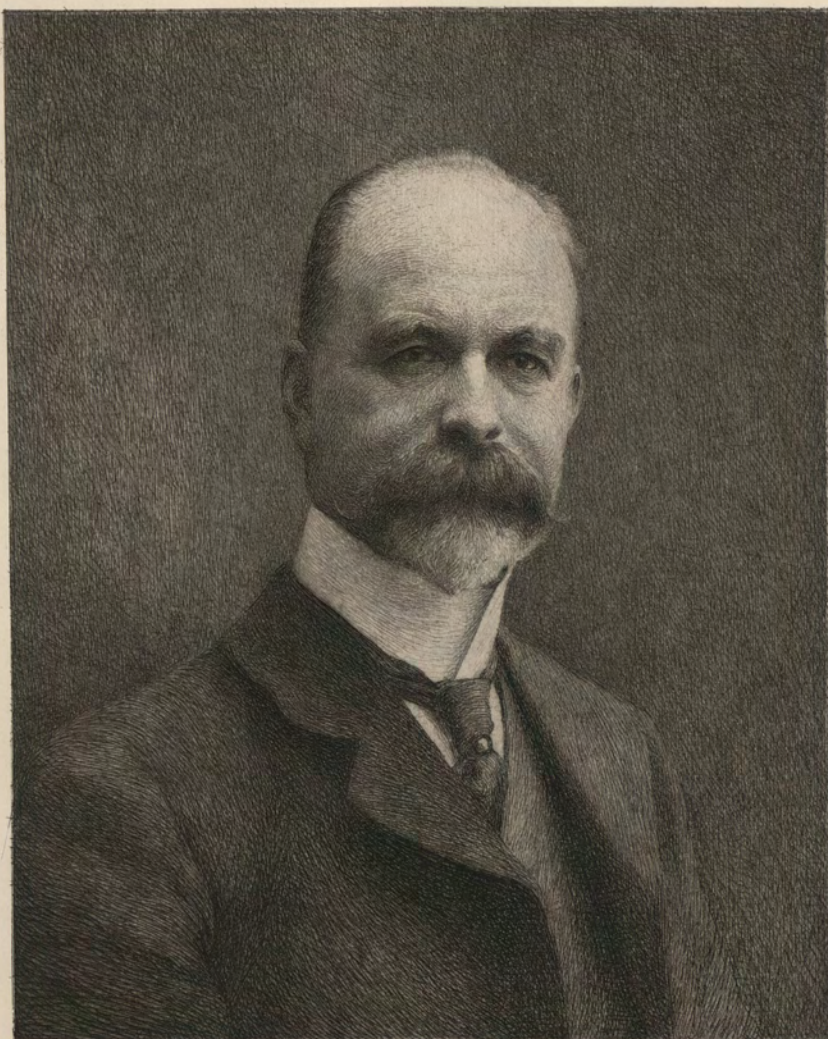
J. Rutherford Stuyvesant

*Tranquillity Farms,
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Catalogue No.

152.





W. H. B. 1871

Rudolph and August

THE COLLECTION OF ARMS
AND ARMOR

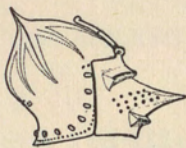
OF

RUTHERFURD STUYVESANT

1843-1909

BY

BASHFORD DEAN



PRINTED PRIVATELY

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PREFACE

COLLECTORS of Armor and Arms have ever been few. And it is probably true that during the past century each generation is represented by scarcely more than a half dozen new names. Why such a condition should exist is a difficult question to answer—especially when we consider how many devoted and learned collectors there are in other branches of art, as pictures, bronzes, or porcelain. Perhaps novices are discouraged from entering a field which yields so scanty a harvest: possibly they have found by costly experience that counterfeits are more easily collected than originals; for copies of excellent arms, made by skilful *faussaires*, are constantly offered for purchase. Perhaps, too, the number of collectors has remained small since armor is beyond the financial pale of a generation which begins to collect. Be this as it may, all will admit that armor and arms are attractive from many viewpoints and to the artistic mind: they have certainly great allure as objects of decoration; they have the virtue of craftsmanship; they have an historical and sentimental value less than no other class of artistic antiquities; and they are in themselves beautiful in lines, contours and ornament to a degree rarely equalled in other objects of art.

In the United States, where early European objects are everywhere rare, there have naturally been but few collectors of armor; and the present catalogue is the first to describe an American collection. This was brought together by Rutherford Stuyvesant mainly during the last two decades of the nineteenth

PREFACE

century. The collection is a large one and represents a wide range of objects: thus the inventory shows upwards of one hundred and twenty pieces of armor, fourteen shields, one hundred and thirty-five swords, eighty-four daggers, eighty-three shafted weapons, twelve crossbows, seventeen guns and twenty-nine pistols. For the present volume, however, it has seemed expedient to consider only the most interesting of these objects—admitting always that such a choice cannot be an exact one, and doubtless another writer would have selected numbers which are here omitted. But the effort has been made to picture those arms which their owner would himself have chosen as representative. We have thus included not merely objects of merit from the viewpoint of ornamentation, but many earlier and simpler forms whose beauty is in lines and surfaces, quite independent of enrichment. Thus the suit of Gothic armor, which is now included in a portion of the Stuyvesant Collection lent to the Metropolitan Museum of Art, is simple in lines, yet to many amateurs it is probably the most beautiful object in the present collection. So, too, the fluted or Maximilian suit, also exhibited in the Museum, is still well within the limits of the art of the true armorer, and is in marked contrast to the half armor, richly embossed (Pl. IX), which could hardly have seen service and which suggests the work rather of a goldsmith than of an armorer. The present collection, in a word, is a comprehensive one and it contains in its broad divisions, I believe, the most important “types” now in America. For this reason, if for no other, it seems fitting that a record be preserved of Mr. Stuyvesant’s collection in the form of a memorial catalogue.

Mr. Stuyvesant specialized in the collection of armor and arms: he was none the less catholic in his interests in art. He

PREFACE

studied pictures, ceramics, ivories, textiles and books. He was an amateur in the best sense of the word, in that he knew, and loved, and sacrificed generously not only for his own collections but for the good of the cause. To his efforts was due in part the early and rapid growth of the Metropolitan Museum of Art, for he became one of its trustees (1870) at the time of its foundation—when he was the youngest member of the Board—and he retained this honorable post, with its incident cares, so long as he lived. That he was actively interested in many branches of its work is clear from the fact that he served at various times on almost every committee: for over a dozen years he had the distinction of serving on the executive committee, and he was twice vice-president, an office which he finally resigned when he found that his interests required long absences in Europe. But even during his stays abroad he was tireless in his efforts to secure for the Museum the best objects for its galleries, and in this way he came to be regarded as the Museum's European adviser. In fact, his colleagues among the trustees looked to him to keep them in touch with current matters—especially in the great art-market of Paris—and at the time of his death he was an influential member of the important committee on paintings. He it was especially who realized that the Museum should exhibit the work of the artist armorers as worthy of especial interest, and he made the first step in this direction by lending objects from his private collection. In this field, when the opportunity offered, he obtained important pieces,—sometimes singly, sometimes in collections, as in the case of the objects of the Duc de Dino, which caused him to exert his influence in every direction till he at length succeeded in obtaining for the Museum a collection which for its size is second in quality to none.

PREFACE

IN the preface of a memorial catalogue a few biographical notes may not be out of place.

Mr. Stuyvesant was the eldest son of Lewis Morris Rutherford, the astronomer, and was born September 2, 1843, in the old home of the Rutherfurds which still stands on the corner of Eleventh Street and Second Avenue, on part of the Stuyvesant property. His mother was Margaret Stuyvesant Chanler, and through her he became the heir of his great-uncle, Peter Gerard Stuyvesant, whose wish it was that his name be changed from Stuyvesant Rutherford to Rutherford Stuyvesant. He attended Columbia College and graduated in 1863. In this year he married Mary Pierrepont, who died in 1879.

For many years Mr. Stuyvesant devoted himself to his art interests; he travelled extensively and was a close student of European collections. It was ever his wish to learn things at first hand. Thus, when he devoted himself to classical art, he went to the "type-localities," and was apt to anchor his yacht for weeks or months in out-of-the-way parts of southern Italy, Sicily, Tunis, and the Greek Islands, for he knew the Mediterranean countries intimately. When his interests turned in the direction of faience and majolicas, he visited the Balearic ports and the island of Rhodes. When he undertook to collect oriental armor he turned to the bazaars of the east, and he is the only collector, so far as I know, who studied the making of sword steel and its incrustation in classical Damascus.

In 1902 Mr. Stuyvesant married Elizabeth Loewenguth, Countess de Wassenaer: thereafter he made his home half the year in Paris and half in the old home of the Rutherfurds, "Tranquillity," in Allamuchy, New Jersey. Here he had gathered his earlier collections and library, and here it pleased him to entertain largely.

PREFACE

Mr. Stuyvesant was in relatively good health during the last years of his life. His death came therefore as a great shock to his many friends. During his last stay in Paris he had been as active as usual: on the fourth of July, 1909, he left his home for a short walk on the Champs Elysées, when he was suddenly stricken and was taken to his home only to die. His wife survives him, and two sons, Lewis Rutherford (b. 1903) and Alain (b. 1905).

Mr. Stuyvesant was an American of the oldest and best school: he was descended from Peter Stuyvesant, Lewis Morris, Governor Winthrop and generations of Beeckmans, Van Courtlands, Van Rensselaers, Livingstons, Bayards, Alexanders and Rutherfords. He was gentle to his finger-tips, thoughtful, generous, courtly, smiling when others were pleased, thinking instinctively of the interests of those about him. With his collector friends he had ever a delightful way of minimizing his knowledge: and I think often now of his unfailing patience with me when, in my inexperience, I tried to theorize on some difficult point in our favorite subject. For it so happened that in those days—I am talking of perhaps twenty years ago—there were few among us who had studied arms, and it was my good fortune to find in Mr. Stuyvesant the friend to whom a young collector could appeal. And he was ever ready to give wise counsel, to listen to experiences, good or bad, to look over one's finds, become enthusiastic over a good "discovery" or teach philosophy when things went badly. These things I picture the more clearly as I am writing this preface in Paris, for here, during many stays, we visited together shops, salesrooms, private collections, and museums.

THE publication of the present catalogue was made possible through funds provided generously by Madame Stuyvesant,

PREFACE

which cover all expenses for printers, engravers, and clerical help. The Metropolitan Museum of Art has been pleased to furnish the negatives from which three quarters of the present plates have been prepared. A number of experts have kindly given their aid in identifications, and I acknowledge gratefully notes on several pieces of armor by Mr. William H. Riggs, on a number of court-swords by M. Jacques Reubell, and on cross-bows, early swords and casques by Messrs. Georges Pauilhac and Charles Buttin. My own interest in the work has led me to contribute the manuscript and the general preparation of the catalogue. Especially to be noted, finally, is the generous and expert help of Mr. H. H. Harper, of Boston, Treasurer of The Bibliophile Society. For, becoming interested in the materials of the present catalogue, Mr. Harper volunteered to direct the details of publication, a difficult technical task, the admirable achievement of which every friend of Mr. Stuyvesant will recognize and appreciate.

BASHFORD DEAN

HÔTEL DE CRILLON,
PARIS, April 23, 1913.

EXPLANATORY NOTE

Dates are given approximately, except in the case of a few objects which bear dated inscriptions.

Inv. refers to the Inventory Number borne by each object of the Stuyvesant Collection. This has been repeated since the objects now described, which form only a fraction of the entire collection, were found to require a consecutive numbering for convenient reference in a published catalogue.

The Figures are designated on each plate not by repetition of "Figs. 1," "2," "3," etc., but by the regular serial numbers given the objects in the present work. By this means figures may more conveniently be referred to descriptions and descriptions to figures.

TWO HUNDRED AND FIFTY COPIES OF THIS WORK
HAVE BEEN PRINTED FOR
COMPLIMENTARY DISTRIBUTION

ANCIENT BRONZE ARMS AND CASQUES

ANCIENT BRONZE ARMS AND CASQUES

1 DAGGER

EGYPTIAN

1400 B.C.

The blade is of bronze, wide, rather obtusely pointed; strengthened with a mid-rib formed of two parallel elements. At the base of the blade is a bronze ferrule receiving a small handle of sycamore wood. The latter is attached to the blade by three pegs. The pommel develops a hawk head on each side. The mid-region of the grip bears the cartouche of Thothmes III (Text-fig. 1 *a*), and the blade the characters shown in Text-fig. 1 *b*.

Length, 33.6 cm.; weight, 0.2 kilo.

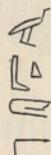
This arm was purchased by Mr. Stuyvesant when in Egypt.

Plate I

Fig. 1 *a*



Fig. 1 *b*



Inv. G 75.

2 SWORD

ITALIOTE

VII-VI Century B.C.

Bronze, in excellent preservation and of unusual length (73.4 cm.). The blade is divided by file-lines into three longitudinal areas: the two lateral, concave; the median, convex.

The hilt embraces the blade by means of two arms or flanges which are directed sharply forward, and are truncated at their tips. The fusée is cylindrical, divided into four areas by transverse ridges. In each of these areas appears a conventional wave

STUYVESANT COLLECTION

pattern. The pommel is mushroom-shaped, its transverse outline broadly elliptical. It is decorated on the side of the fusée with conical indentations set in three close concentric rows; on the upper side, which bears the terminal button, there appear stellate ornaments in concentric grooves, also a series of concentric circles. The decoration is carried out by punched work.

The date of swords of this type cannot be given definitely. Their use extended throughout several centuries and over a large part of Europe. Cf. Naue, *Die vorrömischen Schwerter*, Munich, 1903. The present sword would appear as Naue's type D, specimens of which have been found mainly in Austria and South Germany. Their date is placed in the late or latest bronze age.

Inv. F 1.

Plate I

3 CASQUE

"CORINTHIAN"

IV Century B.C.

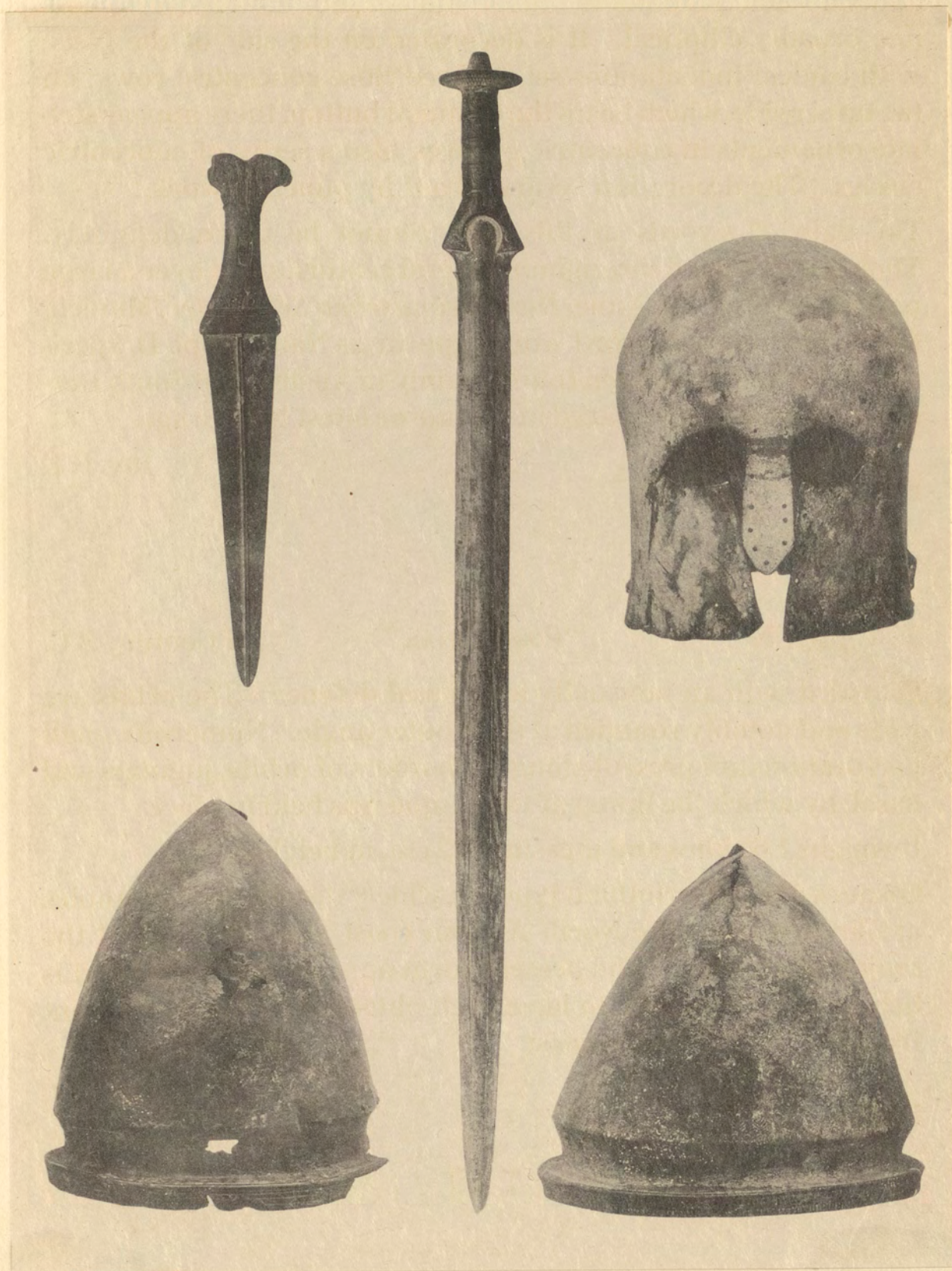
Provided with an unusually long nasal defence. The orbits are wide and notably rounded at their outer angle. Numerous small perforations are present along the borders of orbits, jugulars and nasal, by which the lining of the casque was held in place.

It weighs 1.65 kilos and measures 22 cm. in height.

Casques of this Corinthian type are widely distributed: examples are known from the North African coast, Asia Minor, and the region of Pæstum. The present form appears provincial and is believed by the writer to have been obtained by Mr. Stuyvesant from the North African coast.

Inv. B 1.

Plate I



EARLY BRONZE CASQUES, SWORD AND DAGGER

1
4

2

3
5

ARMS AND ARMOR

4 BRONZE CASQUE GREEK III-II Century B.C.

High subconical form with wide, depressed border. It is of excellent workmanship, decorated on its extreme margin in a pattern of parallel lines.

Inv. B 2.

Plate I

5 BRONZE CASQUE GREEK IV-III Century B.C.

Subconical form, provided with deep groove encircling the brim. But the actual margin, as also in the preceding specimen (B 2), is straight, nearly vertical. This casque is ornamented with delicate bands carried out in stamped work: the first of these, an ogee, is nearly marginal and is double; the second, which occurs just above the great submarginal groove, is made up of conventional waves, surmounted by tufts of honeysuckle.

Weight, 0.85 kilo.

Inv. B 4.

Plate I

EARLY CASQUE, HALBERDS
AND MAIL

EARLY CASQUE, HALBERDS AND MAIL

6 CASQUE (CERVELLIÈRE) ITALIAN Second half of XV Century

A heavy form bearing subacute median ridge. The sides are furnished with embossed eminences for protecting the ears. The border is pierced with a series of holes for the attachment of lining, covering, and possibly (at the back) camail.

The present casque weighs 0.98 kilo and measures 21 cm. in length and 14 cm. in height.

Similar examples occur in various collections; one almost identical with the present specimen is in the Micheli Collection in Bologna; and several essentially similar (now in the writer's collection) were taken in 1912 from the ancient moat of Padua.

Cervellières of this type appear to have been in frequent use in Italy during the fourteenth and fifteenth centuries, as pictures and miniatures attest: they were often covered with stuff and formed an appropriate casque to accompany a brigandine.

Inv. B 63.

Plate II

7 HAUBERK ITALIAN Late XIV Century

The great weight (9.5 kilos) of the present hauberk indicates that it was used at a period when full armor of plate had not been developed, and the presence of pointed marginal lappets fixes the period somewhat definitely—for chain mail. Similar treatment appears in the hauberk in the statue of Bernardo Visconti in

STUYVESANT COLLECTION

Milan, 1354, and in the brass of Sir Thomas Burton in England in 1382. Moreover, terminal marginal points, or lappets, do not appear to have long survived the end of the fourteenth century. The latest which the writer recalls appear in 1415 in the brass of Sir William Phelip and Walter Cooksey of Kidderminster, Worcester; and in rudimentary form they are shown in the brass of Sir Nicholas Hawberk of Cobham (1407). The large diameter (1 cm. of flat metal, 0.01 cm. in section) of the rings of the present mail is also an index (although not an infallible one) of an early period.

A few details: The entire length of the hauberk is about 80 cm. From its lower border hang twenty-six pointed lappets, each of seven rows of rings. The collar is high, made up of eleven rows of links, in addition to two marginal (on one side four) rows of brass links: all of these are of "double" mail. The sleeves are long and ornamented at the wrists with two rows of brass links. The links are everywhere closed by an overlap and rivetted, and in the process of making one end of the link became a peg upon which the other end was threaded.

Early hauberks are objects of the greatest rarity, probably less than half a dozen existing. A very similar one is preserved in the Museum of Arts and Sciences in Edinburgh.

From the collection of Baron de Cosson. Described in the auction catalogue of 1893 as Lot No. 90.

Inv. M 1.

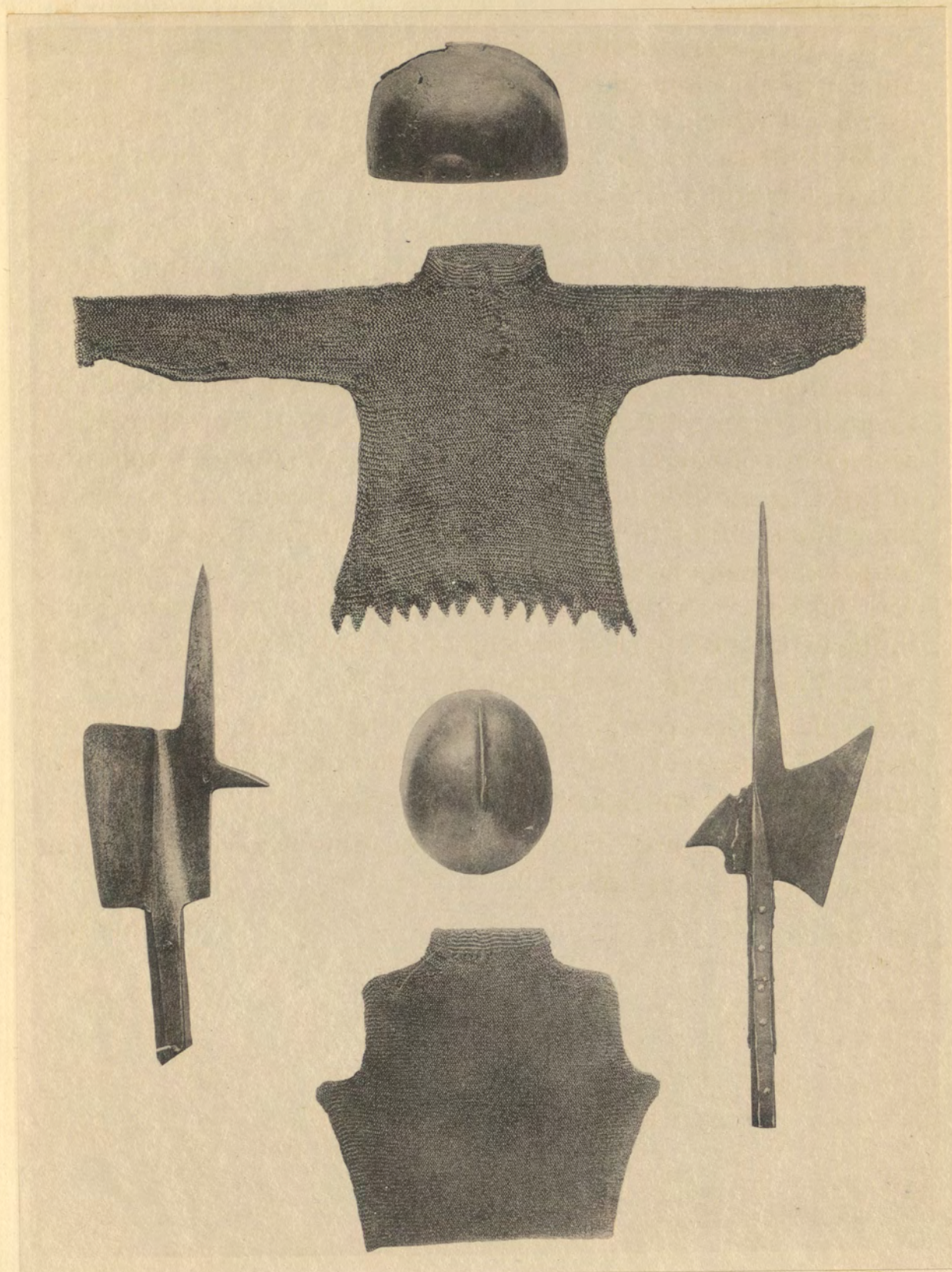
Plate II

6

7

9
6
10

8



EARLY CHAIN MAIL, CASQUE AND HALBERDS

ARMS AND ARMOR

8 SHORT JACKET OF CHAIN MAIL

XVI Century (?)

GERMAN (?)

Woven of small links, sleeveless. Collar high, of double mail, consisting of eleven rows of links of steel in addition to two rows of latten. Of the latter the rings of the lower row are pivoted with steel pegs; those of the upper are closely overlapped and very flat.

In greater detail: The diameter of the links is 0.7 cm.; of the latten upper rows, 0.6 cm. The shirt opens down the breast to a distance of 20 cm. The arm openings extend across the same distance.

The entire height of the shirt is 54.5 cm., and its weight 5.2 kilos.

In the illustration the jacket is shown inverted.

Inv. M 2.

Plate II

9 HALBERD

FRENCH (?)

Middle XV Century

Rare Gothic form. The outline is widely rectangular, developing from an anterior angle a flat apex and beak. The ferrule passes through the entire blade, and terminates near the base of the apex. The mark of an armorer appears at the base of the beak: it is a shield bearing a fleur-de-lis surmounted by a crown. Text-fig. 9.

The original shaft is present.

A similar halberd is pictured in Codex No. 734, dating about 1460, in Hof- und Staatsbibliothek, Munich.

Inv. H 82.

Plate II



Fig. 9

STUYVESANT COLLECTION

10 HALBERD

GERMAN

1500

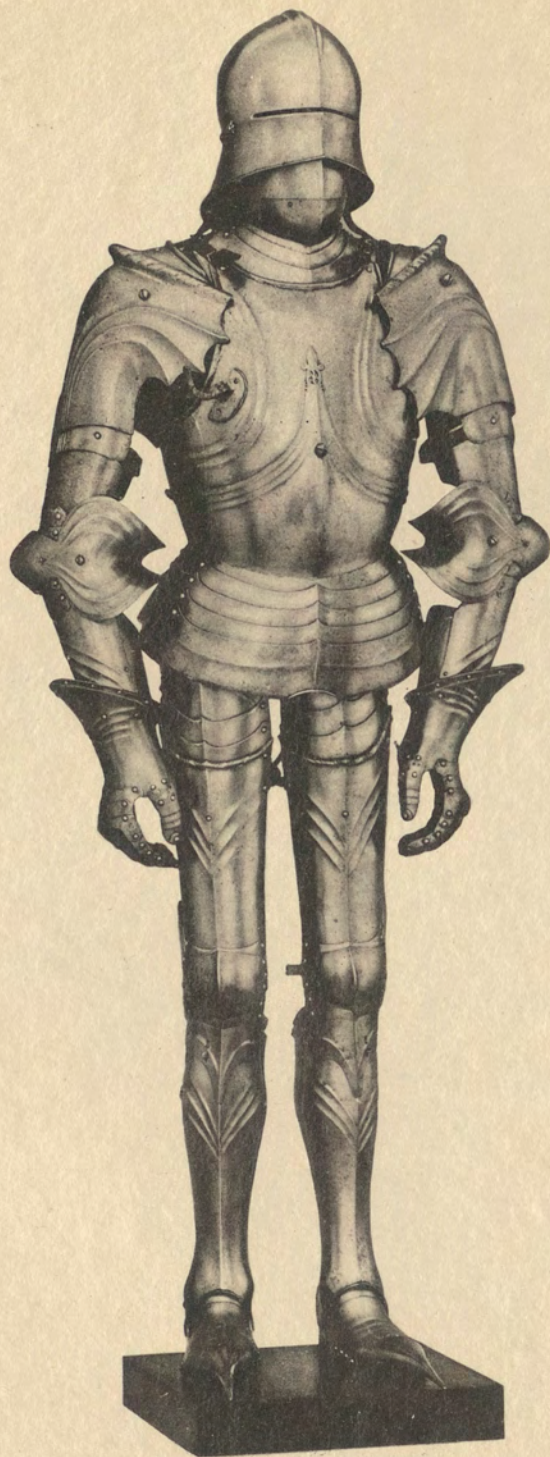
Gothic form, in which apex, beak and cutting blade are broadly continuous. The apical end, however, is reinforced, becoming quadrangular in section. Ferrule extends through the head as far as the apical blade.

Halberds of this type occur in numerous dated prints by Dürer and Kranach the elder.

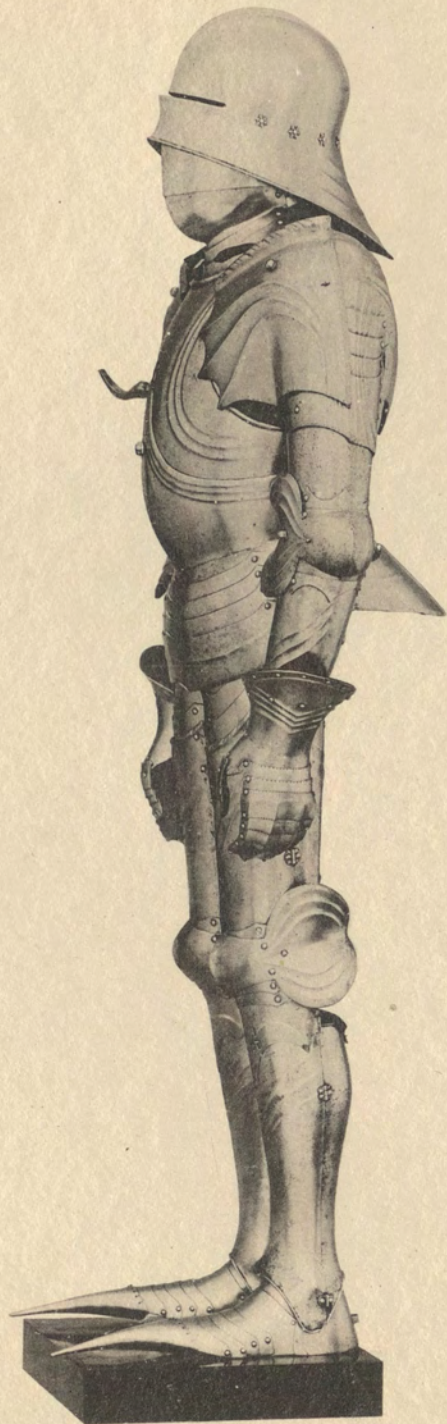
Inv. H 67.

Plate II

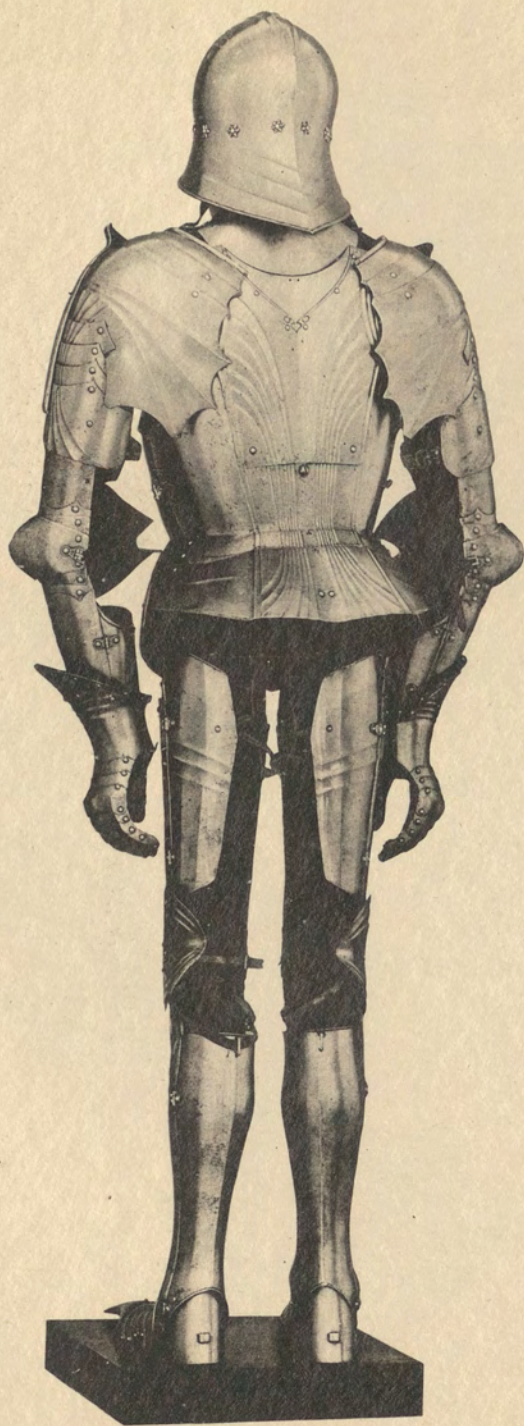
ARMOR IN SUITS AND
HALF-SUITS



GOTHIC HARNESS. LATE XV CENTURY
CAT. NO. 11.



GOTHIC HARNESS. LATE XV CENTURY
CAT. NO. 11.



GOTHIC HARNESS. LATE XV CENTURY
CAT. NO. 11.

ARMOR IN SUITS AND HALF-SUITS

11 COMPLETE ARMOR

ITALIAN (?)

1470

Gothic harness, of simple dignified design. Its decoration is expressed in flutings which occur in series usually in the number of three, as on shoulder guards, pansière, elbow guards, gauntlets, thigh pieces and greaves, and in series of three doubled on the arm-covering portion of the shoulder guards, and on the back-plate. This Gothic motive culminates in a delicate trefoil at the upper point of the pansière. The shoulder guards of this harness have great character: their ridged ornamentation increases in prominence as it proceeds over the upper arm and flares out broadly at the margins, front and back, giving them bold denticulations. Further ornamentation is seen in the file-work on the margins of various plates, as in shoulder guards and thigh defences. This file-work in alternating lines, fine and coarse, is characteristic of armor of the period.

An unusual feature of the present harness is the garde-col, which is formed as an up-rolled edge of the reinforcing plate of the épaulière. This treatment suggests that the defence of the garde-col had its origin not as a separate plate, but as an evolutionary derivative of a reinforcing plate already existing.

It is not easy to determine the place of origin of the present harness. There are features in the corselet and in the leg guards which suggest German workmanship. Other characters, however, are distinctly Italian, among the rest the peculiar form of the back plate, the character of the shoulder guards, and the

STUYVESANT COLLECTION

shape of the gauntlets. No marks are present. The sollerets are restored.

The weight of the suit is 25 kilos.

From the Spitzer Collection, and described as the third harness in the sale catalogue.

Inv. A 16.

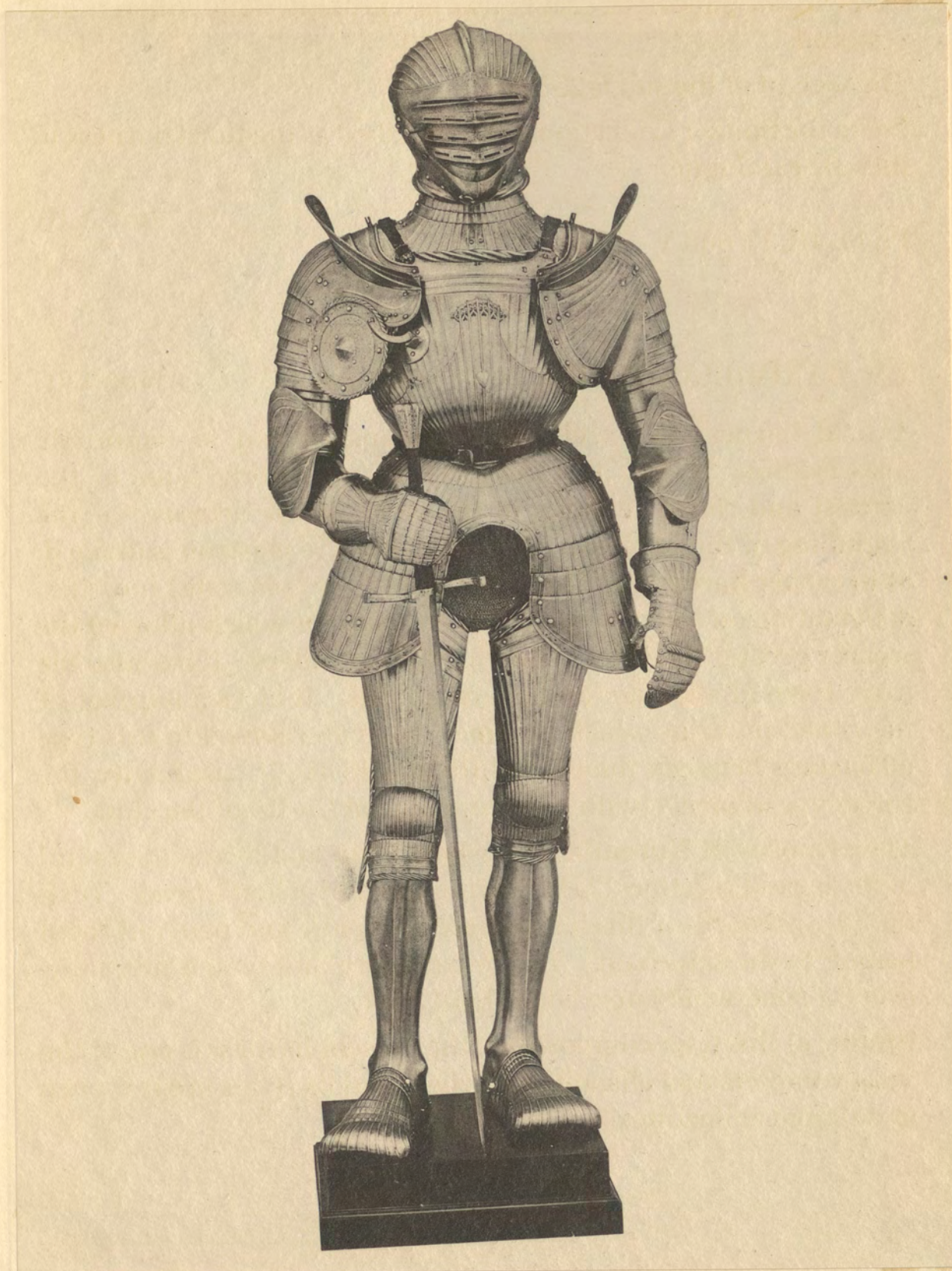
Plates III, IV and V

12 MAXIMILIAN HARNESS GERMAN About 1505

A field harness of excellent workmanship and in admirable preservation. It has also the merit of presenting some of the earliest and rarest features in the work of the armorer of the beginning of the sixteenth century. Thus the plastron is divided, as in earlier harnesses, into upper and lower (placcate) moieties, articulating on a central pivot, an adjustment which allowed the wearer greater freedom in moving the shoulders. It has also the early form of shoulder and elbow guards. It lacks a number of the roped margins which became widely developed in this type of harness between the years 1515 and 1540. It has, finally, the early type of armet, with bevor opening at the tip of the chin.

The armor is of Nuremberg workmanship and bears on several of its pieces the letters "L.B." surmounted by a lion's head. Text-fig. 12. All parts of this harness are authentic and many of them belong to the same suit. The braconnière and tassets are, however, of somewhat later date (about 1535).

In spite of this later composition, the present harness is one of the most complete and elegant of its class, and its rivals are few even in national collections.



MAXIMILIAN HARNESS. EARLY XVI CENTURY
CAT. NO. 12.



MAXIMILIAN HARNESS. EARLY XVI CENTURY
CAT. NO. 12.

ARMS AND ARMOR

From the armory of Lord Stafford.

Exhibited in the Tudor Exhibition, Catalogue number 578.

From the collection of Baron de Cosson (sold in 1893, Catalogue number 240).

Exhibited in the Metropolitan Museum of Art since 1896.

Figured on Plate VIII in Catalogue of Special Loan Exhibition of Arms and Armor, Metropolitan Museum of Art, 1911.

Plates VI and VII



Inv. A 17.

Fig. 12

13 PIECES OF TILTING ARMOR

Late XVI Century

GERMAN

Four pieces are here associated: a helmet, close-fitting, provided with a trap-door on the right side and with reinforcing plates; a volant piece for protecting the left side of the breast and left shoulder; a grande garde for the protection of the left elbow; a tilting mitten. These pieces are provisionally arranged upon a breastplate of later date and not of the tilting type. The ensemble pictures the equipment for jousting known in France as the "haute-appareil."

From the Bernal Collection.

From the Baily Collection.

Exhibited at the Ironmongers Hall, 1869, and referred to in the catalogue of that exhibition.

STUYVESANT COLLECTION

Described in the Catalogue of the Tudor Exhibition, No. 584.

From the de Cosson Collection (Lot No. 114, sold 1893).

Inv. A 10.

Plate VIII

14 PARADE ARMOR, HALF-SUIT

End of XVI Century

GERMAN (?)

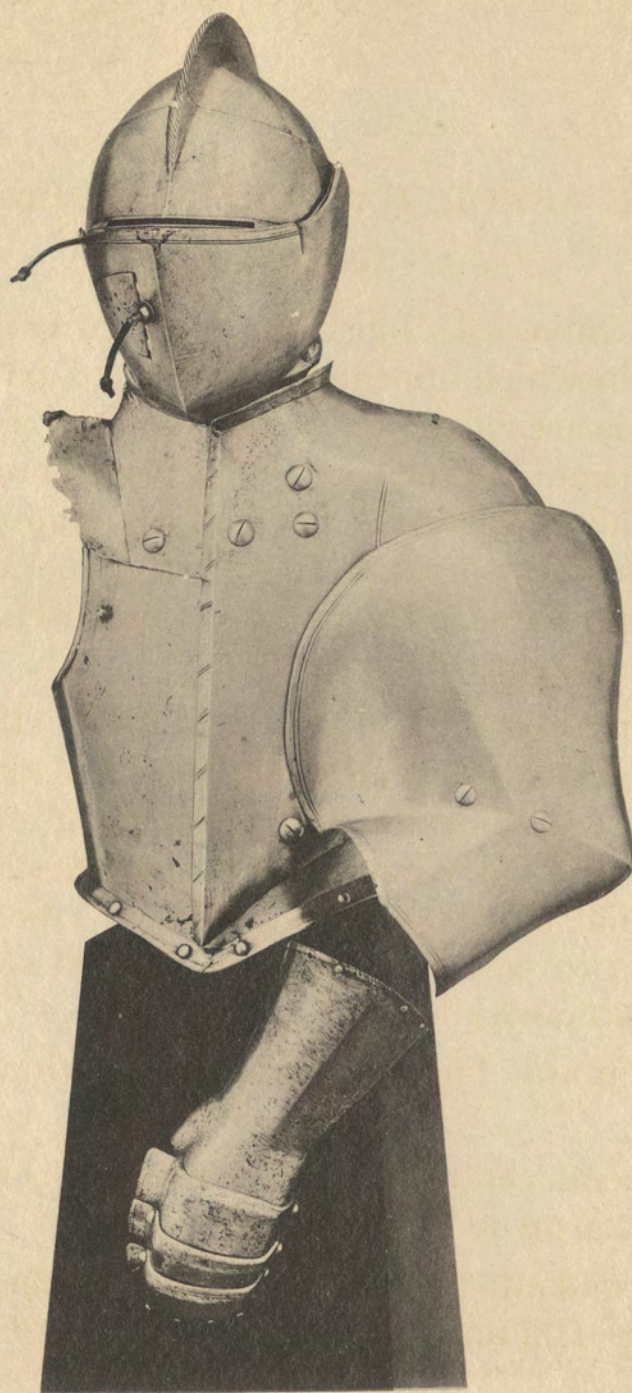
Elaborately embossed. Plastron decorated with a medallion of many lobes in which appears a cavalry combat in classic style. Enclosing this area are Renaissance bands, masks, trophies and cherubs with laurel branches. On the tassets are embossed camp scenes and fallen warriors. On the back plate are large medallions picturing an assault upon a walled town; near by are figures of Victory and Fame. The casque is profusely decorated with combats and allegorical figures.

The present harness finds its closest parallel in the Vienna Collection in the armor of the Emperors Matthias and Rudolph II. It resembles also the harness in the Wartburg attributed to Duke Bernard the Great of Weimar. It was unquestionably prepared for ceremonial use only. It is lacking a lance rest and is extremely light in weight, casque, cuirass, tassets and gauntlets weighing less than 8 kilos.

Nothing definite is known of the early history of the present armor.

In the eighteenth century it became part of the collection of General Crozat, Baron de Thiers.

In 1772 it passed into the hands of Horace Walpole and remained at Strawberry Hill until 1842. In the "Catalogue of the Classical



PIECES OF TILTING ARMOR. LATE XVI CENTURY
CAT. NO. 13.

ARMS AND ARMOR

Contents of Strawberry Hill, Collected by Horace Walpole" (Smith and Robins, King Street, Longacre, 1842), it is described among the objects of the ninth day's sale (p. 192) as "the truly gorgeous armor of Francis I, King of France, complete to the knees. It is of steel, inlaid with gold, and enriched with bas-reliefs of battles and hunting subjects, in the finest taste, most elaborate in design, and endless in workmanship. This undoubted work of Benvenuto Cellini, which has so long adorned the gallery of Strawberry Hill, may be pronounced matchless, and presents a noble picture of the grandeur of the days of tournament, as well as an imperishable monument of the power of this renowned artist. This splendid suit of armor came from the collection of the celebrated Monsieur de Crozet. Mr. Walpole purchased it at his sale in 1772."

At the Walpole auction it fell to the dealer Pratt for £320.

About 1850 it passed into the hands of Prince Demidoff.

At the sale of the Demidoff Collection in 1863 it was purchased by Sir Richard Wallace.

It was next exhibited at the Pantechnicon (Crystal Palace), and when this was burned, 1866, it suffered the loss of a number of its pieces. It was, in fact, so seriously injured that Sir Richard Wallace declined to receive it again, and collected insurance damages.

The insurance company which thereupon became its owner sold it to the dealer Pratt. The armor was in bad condition: it had lost its gilding, and had been partly flattened out. It was restored about 1870, probably by Pratt's workman, Grimshaw. Much time and labor are said to have been required to restore it to its present condition.

STUYVESANT COLLECTION

It next passed into the Spitzer Collection and was described in the Spitzer catalogue as "of French work of middle of the sixteenth century." No details are given as to its history. Spitzer, it appears, purchased the gauntlets, head-piece, corselet, braconnière and tassets.

In 1895 Mr. Stuyvesant purchased these pieces at the Spitzer sale. About 1900 the present writer discovered several of the missing parts in the shop of a Paris dealer; these included half of the cannon of a forearm and both cubitières; they were in bad order, but were gladly secured by Mr. Stuyvesant when his attention was called to them. They have not as yet been restored and are therefore not figured in the present catalogue.

According to information given the writer by Mr. William H. Riggs, the present armor was exhibited at the Pantechnicon as a complete suit, and was then richly gilded—in fact, traces of the original gilding were discovered when the present back plate was cleaned. It was certainly provided with cuissards and genouillières as late as the eighteenth century (*cf.* Strawberry Hill Catalogue). Apparently, therefore, since the armor *had* jambs and sollerets when exhibited in 1866, we may harbor the suspicion that Pratt "completed" the suit between 1846 and 1850.

Inv. A 18.

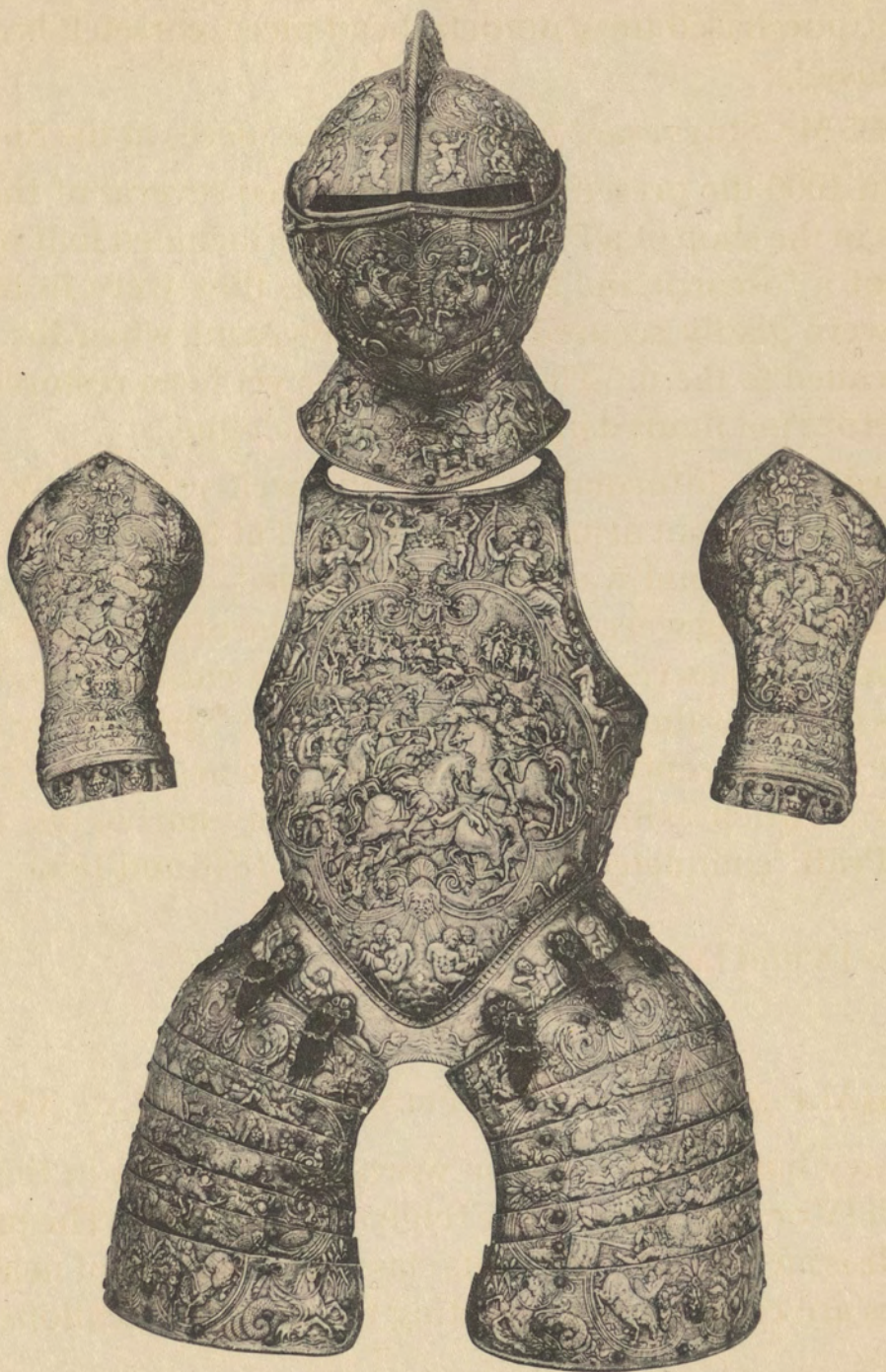
Plates IX and IXA

15 HALF-ARMOR

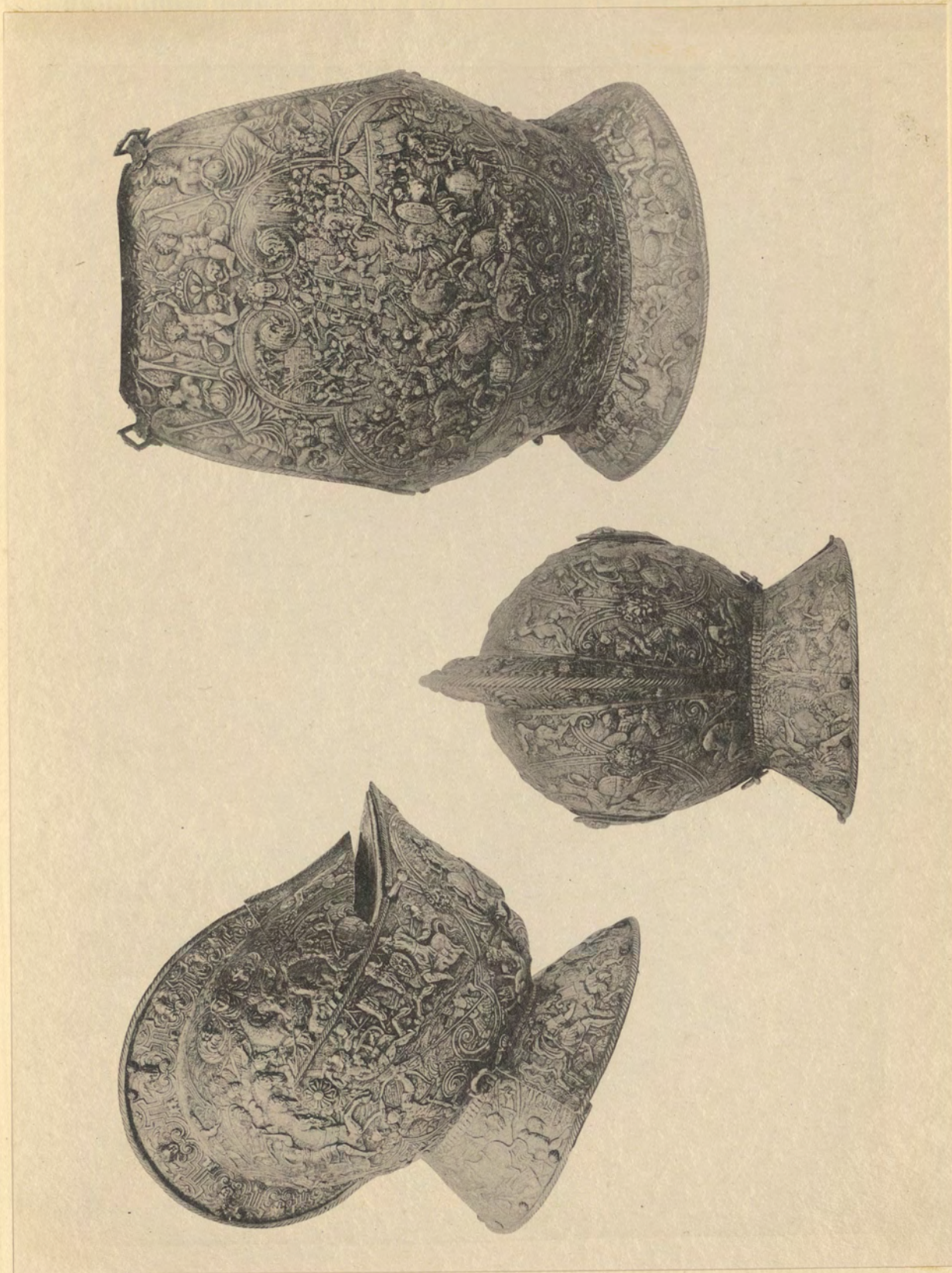
FRENCH

Late XVI Century

A heavy harness of the type worn by horsemen in the reign of Henri IV or even early in the reign of Louis XIII. The present example is an excellent one of its class. The borders of nearly all the plates are crenulated, suggesting the marginal scallops in velvet



EMBOSSSED HALF ARMOR. END OF XVI CENTURY
CAT. NO. 14.



EMBOSSSED HELMET AND BACK PLATE. END OF XVI CENTURY
CAT. NO. 14.

ARMS AND ARMOR

which often were attached to the lining of the armor of this period. Noteworthy, also, is the rope-like decoration which finishes the borders of certain parts of the harness: in this the filed lines are narrow, close-set and unusually oblique. The casque is a burganet, with narrow umbril and high cheek guards; it is provided with a stout nasal which descends to the chin. The buckles used throughout this suit are original, of excellent quality, ornamented by file-work.

Harnesses similar to the present one are known in a number of collections, public and private: the second in an American collection is at Oyster Bay, Long Island, in the possession of Mr. Robert V. V. Sewell; it bears, like the present harness, the initials "A. H." stamped near the upper border of its plastron. Text-fig. 15. It is probable that harnesses of this type were used in a special company or civic guard.

Inv. A 9.

Plate X

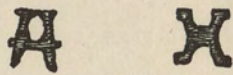


Fig. 15

16 HALF-SUIT OF ARMOR

Late XVI Century

SAVOYARD (?)

A half-suit decorated throughout in a closely etched pattern, in which appear rampant lion, crowns, palms, and trophies, each in the centre of wide lozenges. The latter are outlined by foliation and strap-work, and on each side of each lozenge appears as a motive, the knot of Savoy. In the scheme of decoration the etched background was originally russeted, and the figures and strap-work gilded.

STUYVESANT COLLECTION

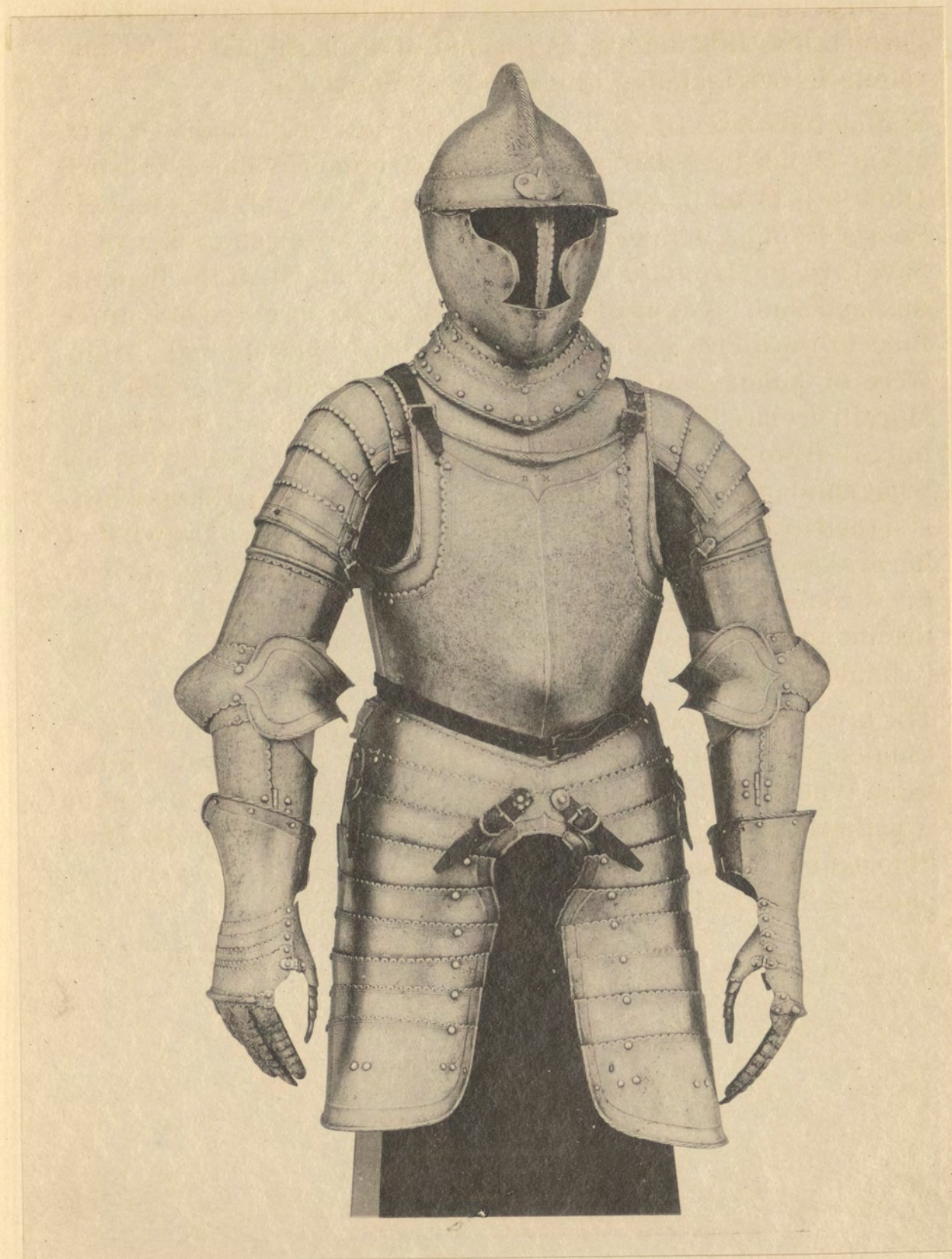
A particularly valuable portion of the present harness is the garde-reins: this defence is formed of scale-shaped plates and retains its original mountings of velvet and galon.

Similar harnesses occur in various armories—*e.g.*, Madrid, Turin, Milan (Poldi-Pezzoli)—and in the collections Wallace, Estruch (now a part of the collection Pauilhac in Paris), Medina-Celi, George Gould, Litchfield, and Riggs. They are often spoken of as Savoyard, but from the studies of Don José Florit, of the Real Armeria in Madrid, some of them, at least, were prepared at Pampe-luna in northern Spain. Other authorities maintain that they were of Milanese or even Venetian workmanship. Gelli and Moretti declare that they not only are of Milanese workmanship, but are from the atelier of Pompeo della Chiesa, noting a somewhat similar harness in the Museo Poldi-Pezzoli in Milan, which is signed by this Milanese armorer. In any event, it is known that harnesses of this type were in vogue in the court of Savoy early in the seventeenth century. The crossed palms which figure as an ornament in these harnesses may denote an alliance with the Grimaldi of Monaco.

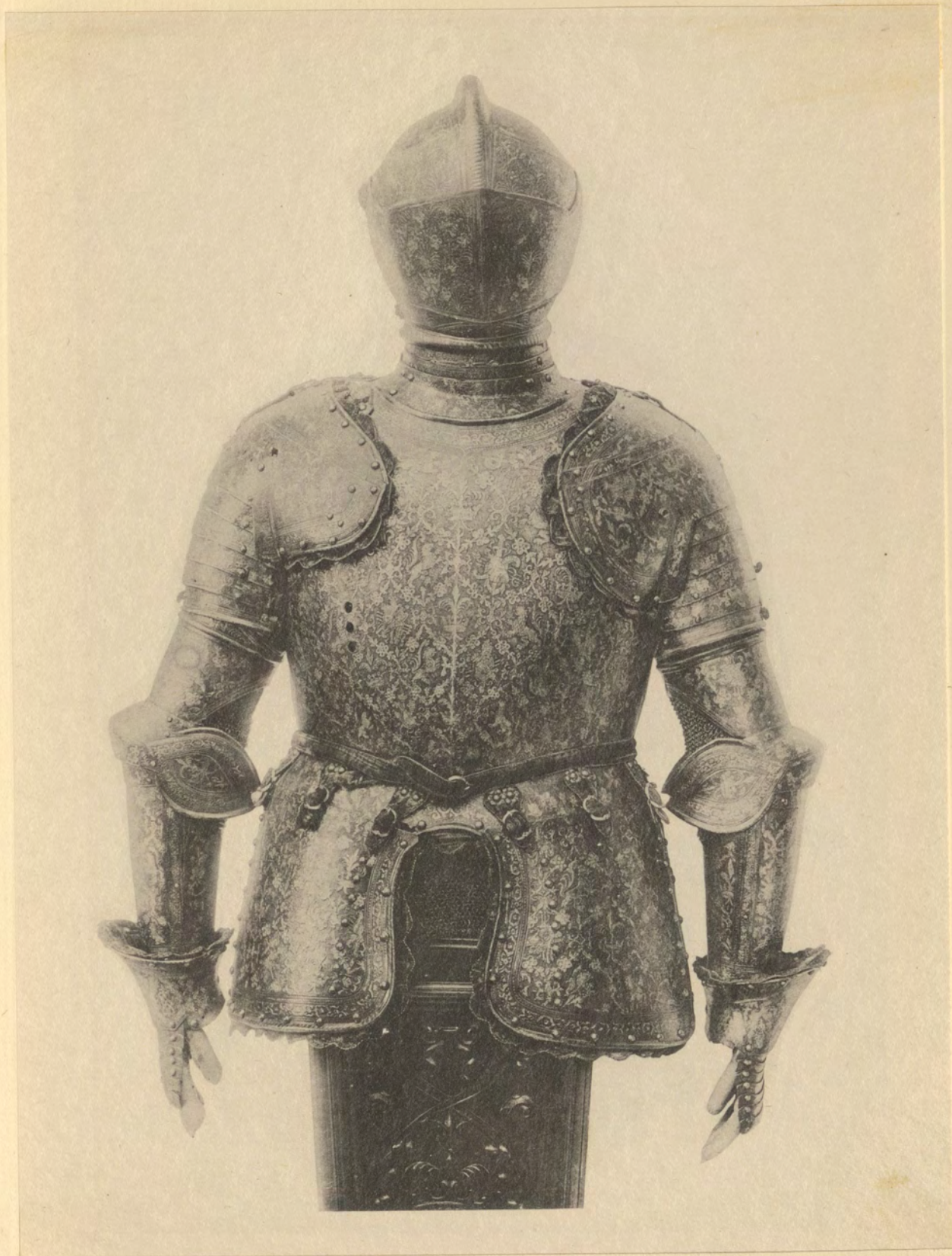
The present suit was obtained from Spain by Messrs. Harding of London. The casque, however, was lacking; but an armet of the same type was already in Mr. Stuyvesant's collection; a ventail was thereupon made for it under the direction of Messrs. Harding, and, at the same time, tassets were added. These were prepared in Paris by D. Tachaux and F. Daubresse.

Inv. A 15.

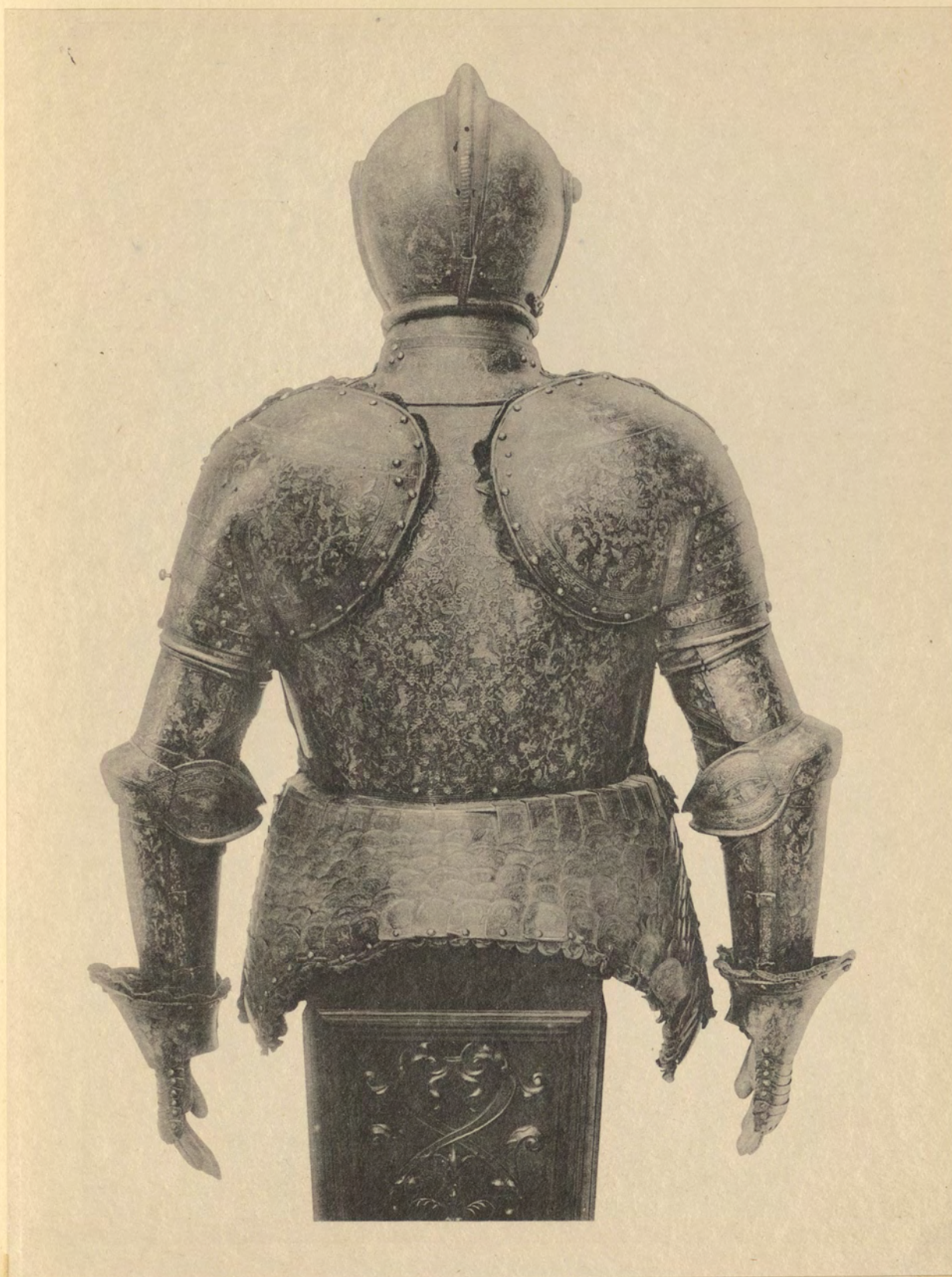
Plates XI and XII



HALF ARMOR. LATE XVI CENTURY
CAT. NO. 15.



ENRICHED HALF ARMOR. LATE XVI CENTURY
CAT. NO. 16.



ENRICHED HALF ARMOR. LATE XVI CENTURY
CAT. NO. 16.

HEAD-PIECES

HEAD-PIECES

17 BARBUTE

NORTH ITALIAN

1475

A typical example. The crest appears as an acute ridge; the sides of the head-piece cover the cheeks and extend to the chin region; the opening for the face is rather large and is finished with out-rolled margin. It bears on the right side of the occiput the stamp of an armorer in double proof. Text-fig. 17. This may be the mark of one of the Milanese Missaglia or of a contemporary armorer (Venetian?).

Height, 27 cm.; length, 27 cm.; weight, 6 kilos.

From the Seillière Collection, Paris.

From the de Cosson Collection (No. 227 in Catalogue of 1893).

Loan Exhibition of Arms and Armor, Metropolitan Museum of Art, 1911, page 51, Plate XXVIII.

Inv. B 6.

Plate XIII

Fig. 17



18 ARMET À RONDELLE

SPANISH (?)

1490

Admirably modelled and well preserved. The visor is attached to the pivot-plate by means of an open hinge. The neck is short and

STUYVESANT COLLECTION

lacks the marginal band for the attachment of the camail. The rondelle is restored. There is no trace of an armorer's mark.

Height, 28 cm.; length, 34 cm.; weight, 4 kilos.

From the de Cosson Collection (No. 235 in Catalogue of 1893).

Loan Exhibition of Arms and Armor, Metropolitan Museum of Art, 1911, page 32, Plate XXIX.

Inv. B 5.

Plate XIII

19 HELMET OF MINER FRENCH First half of XVII Century

"Death's-head" or "cat-faced" burganet of heavy metal, capable of protecting the wearer from a gun-shot even at fairly close range. It is of simple globose form, ornamented with crudely roped margins and single, nearly marginal, file-lines. The eye openings are nearly circular, their lower half cut out of the ventail, their upper, out of the brow-plate, which here develops wide protecting flanges.

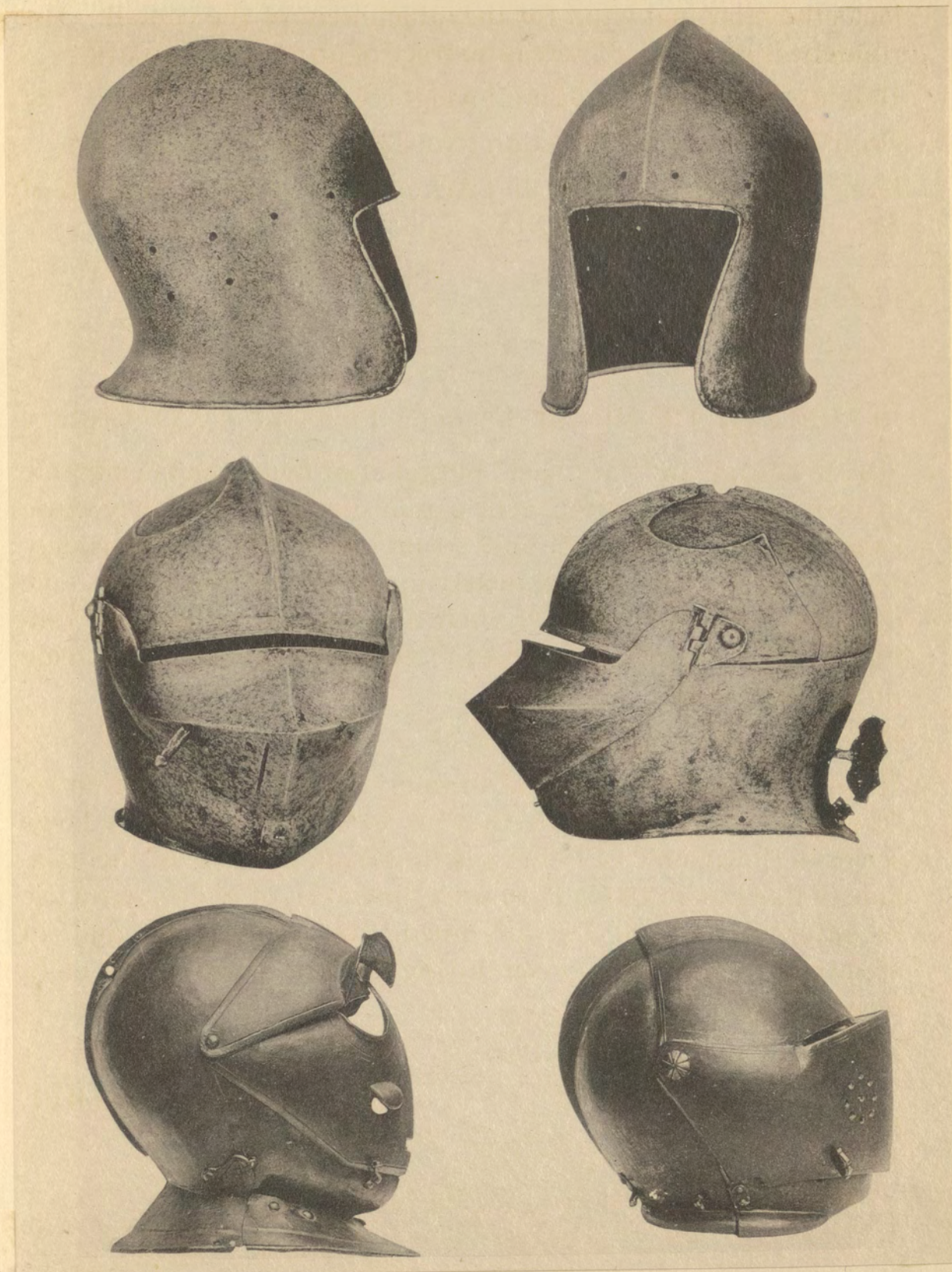
Height, 30 cm.; weight, 4.6 kilos.

Helmets of this type, present in many collections, are often referred to as Savoyard, since they are best known from the large series in the arsenal of Geneva dating from the time of the escalade of that city in 1602. They were, however, of wide-spread use in different parts of Europe during the seventeenth, and, in slightly modified form, even during the first years of the eighteenth century.

From the Bach Collection, Paris.

Inv. B 61.

Plate XIII



BARBUTE, ARMET AND HELMETS. XV-XVII CENTURIES

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18
19

17
18
20

ARMS AND ARMOR

20 CLOSED CASQUE FRENCH (?) Early XVII Century

Heavy form whose short, blunt facial defence places it already in the seventeenth century, as does also its ornamentation in double lines of file work appearing near the margins of its plates. A rarer feature in a helmet of late period is the lower border developed in a semicircular groove which enables the head-piece to rotate on its neck guard.

The present casque stands 30 cm. high, and weighs no less than 7.6 kilos.

Inv. B 60.

Plate XIII

21 ARMET GERMAN 1525

The timbre is fluted. The comb is a sharp ridge with roped ornament. The visor is bellows-shaped and has four points; it is decorated with file-lines. The bevor has a wide lower border ornamented with roping. There is present the original pivot, which holds together visor, bevor and timbre. The neck defences are lacking.

Height, 28.5 cm.; length, 31 cm.; weight, 2.3 kilos.

Inv. B 42.

Plate XIV

22 ARMET GERMAN About 1530

Decorated with fluting and bands of etching. The comb is formed of two ridges finished with roping, in which the file-lines of the right-hand ridge pass in an opposite direction from those of the

STUYVESANT COLLECTION

left-hand ridge. Unusual features are the fluted bands which extend from the chin to the region of the eye-slits; also the flutings on the sides of the casque. These pass upward and terminate above the region of the temple.

This armet agrees in extraordinary detail with one described and pictured in 1786 by Grose in his "Treatise on Ancient Armor," Plates XLIII and XLIV, as part of "an elegant suit of fluted armor brought by Lord Warwick from Germany." The armor, it appears, was lost when a part of the collection in Warwick Castle was destroyed by fire. It is probable that the present casque is all that remains of this suit.

It is of Nuremberg workmanship.

Height, 31 cm.; length, 34 cm.; weight, 2.7 kilos.

From the collection of Baron de Cosson. Described in his catalogue of 1893 as Lot No. 238.

Exhibited under the number 58 in the Loan Exhibition of Arms and Armor, Metropolitan Museum of Art, 1911, and figured on Plate XXXI in the catalogue.

Inv. B 15.

Plate XIV

23 CLOSED CASQUE FRENCH Late XVI Century

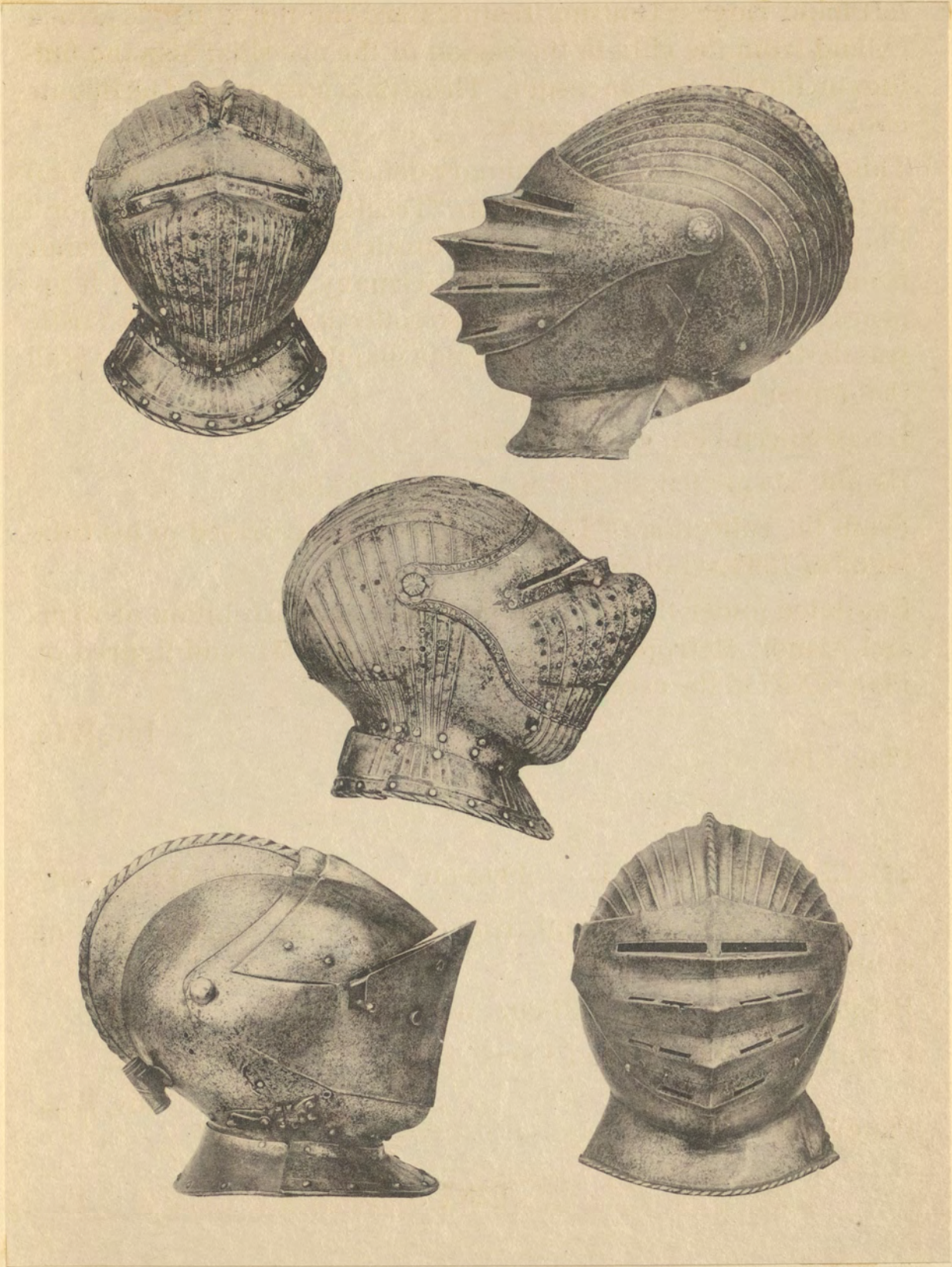
Heavy form with high comb, rounded visor and slightly shelving ventail.

Height, 28.5 cm.; length, 31 cm.; weight, 2.3 kilos.

From the Bach Collection, Paris.

Inv. B 59.

Plate XIV



HELMETS. XVI CENTURY

22
23

22

21
21

ARMS AND ARMOR

24 BURGANET FRENCH (?) 1550

Enriched with etching in bands and scrolls. The comb is high, ornamented with roping, and with an etched band on which appear musical instruments in arabesque. The sides of the casque are covered with spiral foliation developed in two opposed series which meet at a point above the region of the ear.

Casques of this type are usually regarded as Italian, though it now appears that many were made in France during the reign of Henri II; in these, the roped ornament in the etching is apt to be expressed by close lines on wide bands, and the acanthus leaves are wider and flatter.

In the present example the ear defences have been restored.

Inv. B 29.

Plate XV

25 BURGANET ITALIAN 1570

Of "Pisan" style, ornamented with bands which are etched closely with a design of detached pieces of armor on a punctate ground. The timbre is in two pieces, and terminates above in a short spine-like process. The decoration lacks the narrow roped lines which usually margin the bands of trophies.

Inv. B 30.

Plate XV

26 MORION SAXON 1575

Decorated with strap-work and medallions etched and gilded. The medallions appear on each side of both timbre and comb; on

STUYVESANT COLLECTION

the timbre they picture, on the one side, Scævola; on the other, Quintus Curtius. On the comb are etched the arms of Saxony. The rivets which held in place the padded lining are finished with large ornamental heads: these are fashioned as masks of lions in bronze, gilded. The surface of the morion is blackened (now painted, but originally russeted) in the areas between the gilded strap-work.

Morions of this type appear to have been borne by the electoral guard of Christian I, Christian II and Johann Georg; they were present in great number in the Dresden Armory, but were given away, exchanged or sold, especially during the middle of the last century. At present the royal collection contains only six specimens. It may be interesting to note that many of these valuable morions were at one time given by a Saxon ruler to the court theatre: they were seen by the writer among the stage "properties" in 1912.

From the Royal Armory in Dresden.

Inv. B 49.

Plate XV

27 MORION

SAXON

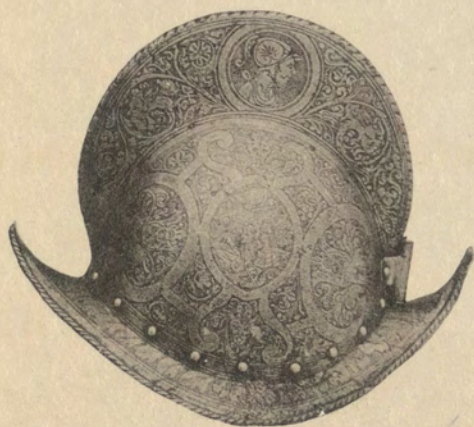
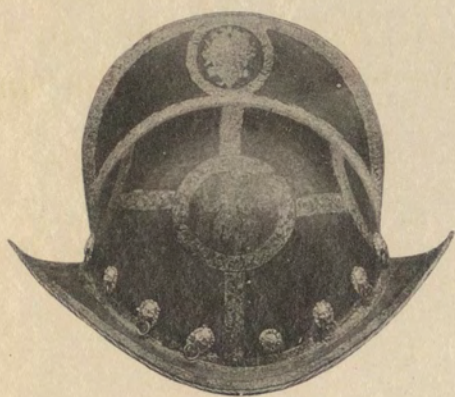
1575

Similar to casque preceding. Its surface, however, is bright instead of blackened.

From the Royal Armory in Dresden.

Inv. B 50.

Plate XV



BURGANETS AND MORIONS. XVI CENTURY

24

25

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27

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29

ARMS AND ARMOR

28 MORION

ITALIAN

1575

Decorated throughout with arabesques in closely etched foliation, scrolls and strap-work. Background finely punctate, a design executed by a kind of "hatching" in small circles in which the stopping varnish was picked away by the etcher's needle, loop by loop.

The present specimen is of moderately high form, measuring 29 cm.

Inv. B 53.

Plate XV

29 MORION-CABASSET

ITALIAN

1590

The timbre is high, subconical, terminating in a short recurved spine. The brim is narrow at the sides but greatly produced at front and back angles,—giving in this, as in the general curve of its attachment, the lines of a morion.

The casque is decorated with etched bands which arise from the spine-shaped terminal. The etching, probably Milanese, pictures trophies set closely together on a blackened background.

The present specimen is heavy, weighing 2.4 kilos.

Inv. B 40.

Plate XV

30 BURGANET

MILANESE

1540(?)

An elegant casque of antique form, enriched with embossed figures. The crest is embossed in the shape of a warrior in classical

STUYVESANT COLLECTION

armor who is represented lying on his back, his head hanging downward against the casque's frontal. His beard is divided and is seized on either side by winged "tritons." The median figure arises from a column-shaped base which forms the ornament of the occiput of the casque; here it develops acanthus leaves and on each side passes into spiral coils. There were no articular ear-guards, the margin of the casque extending unbroken from peak to back, ornamented with roping. A similar casque, preserved in the royal collection in Madrid (No. 2323), belonged to Charles V; it bears the inscription F. ET FRAT. DE NEGROLIS FACI. A MDXXXV. (Cf. Gelli-Moretti, *li Armaroli Milanesi*, MCMIII, Pl. XXXVII.) And a third casque of this type is in the Musée d'Artillerie in Paris (H 253, Catalogue of 1890).

Height, 27.5 cm.; length, 35.5 cm.; weight, 1.6 kilos.

From the Baily Collection.

Tudor Exhibition, No. 696.

Archæological Journal, Vol. XXXIX, fig. 87, "Helmets and Mail," by Burgess and de Cosson.

From the de Cosson Collection, No. 109, Catalogue of 1893.

Loan Exhibition of Arms and Armor, Metropolitan Museum of Art, 1911, Catalogue No. 61, Plate XXXI.

Inv. B 23.

Plate XVI

31 REINFORCING PLATES OF TILTING HELMET

FRENCH

About 1550

Chin-piece heavy, acute, furnished with trap-door on right side. The neck region is narrow, closely modelled, acute in its front



EMBOSSSED MILANESE BURGNET. XVI CENTURY
CAT. NO. 30.

ARMS AND ARMOR

edge; below it flattens out for attachment to the plastron; it here retains four openings for the screw-bolts by which it was fastened to the tilting breastplate below.

The pieces weigh 5.6 kilos, and measure together 45 cm. in height. Probably from Spain and from the collection of the Duke of Osuna.

Inv. B 64.

Plate XVII

ARMOR, VARIOUS PIECES

ARMOR, VARIOUS PIECES

32 DUELLING GAUNTLET FRENCH (?) XVII Century

A *gantelet de prise*. It is unusual in having its fingers and thumb in original condition. It is decorated with parallel lines in file-work. The surface of gauntlet was originally blued.

From the de Cosson Collection.

From the Meyrick Collection. See Skelton's "Meyrick," Plate LXXIX, No. 2.

Inv. C 29.

Plate XVII

33 JOUSTING MITTEN GERMAN (?) 1550

A heavily modelled gauntlet, designed to protect bridle hand and arm. It is unusual in providing a separate well-formed defence for the thumb. The margin is engrailed in the Spanish style.

From the de Cosson Collection, Catalogue of 1893, No. 115.

Inv. C 27.

Plate XVII

34 IRON HAND GERMAN (?) XVI Century

The thumb is stationary. The four fingers are held as a single piece and could be closed, to a greater or less degree, by means of a ratchet which passed through the palm of the hand.

STUYVESANT COLLECTION

Artificial hands of this type were in common use during the sixteenth and seventeenth centuries; their use is generally known from the earlier historical iron hand of Götz von Berlichingen.

Inv. C 31.

Plate XVII

35 COLLETIN GERMAN End of XVI Century (?)

Decoration embossed, showing large central medallions, banded margins, scroll-work, fruit, birds and trophies. In this treatment the background was gilded and the pattern developed by bluing, and in lesser degree by incrustations of silver and gold.

Height, 25.8 cm.

Exhibited in Loan Collection of Arms and Armor, Metropolitan Museum of Art, 1911, Catalogue No. 66, Plate XXXII.

Inv. C 34.

Plate XVIII

36 FRONT OF COLLETIN FRENCH Early XVII Century

Deep in form, decorated in low relief. Its surface is largely encrusted with silver. To this punched work and incised lines have been added; in the centre appears a horseman in relief, and on either side, winged figures.

Exhibited in Loan Collection of Arms and Armor, Metropolitan Museum of Art, New York, 1911, Catalogue No. 71, Plate XXXII.

Inv. C 35.

Plate XVIII



TILTING HEAD PIECE, GAUNTLETS AND IRON HAND. XVI-XVII CENTURIES

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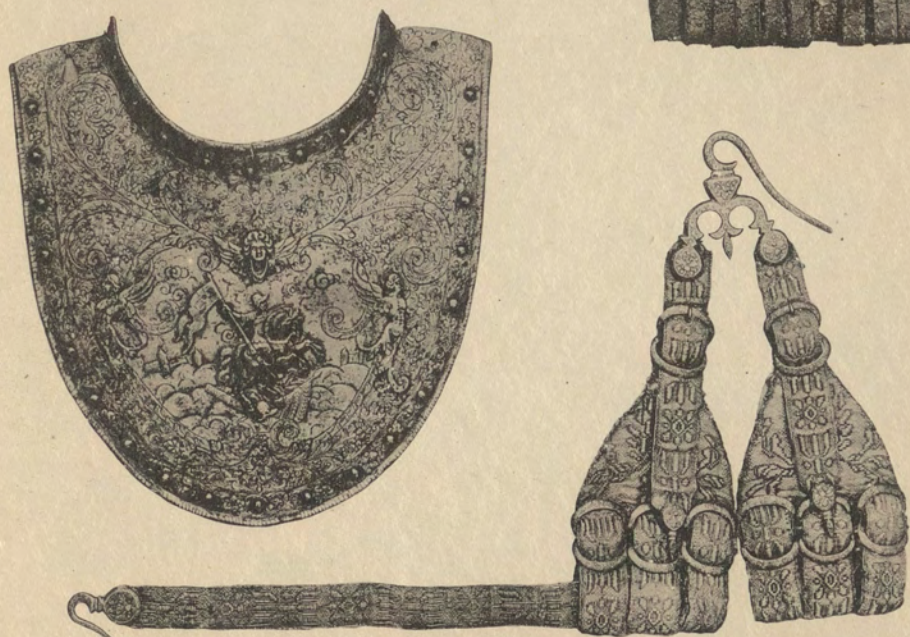
35



37



36



38

COLLETINS AND SWORD CARRIERS. XVI-XVII CENTURIES

ARMS AND ARMOR

37 SWORD BELT AND CARRIER

XVII Century

GERMAN (?)

The belt and the bands of the carrier are of leather, decorated in stencilled patterns cut out and applied over green silk. Text-fig. 37. The buckles and other metal fastenings retain in part their original gilding.

Plates XVIII
and XXXI

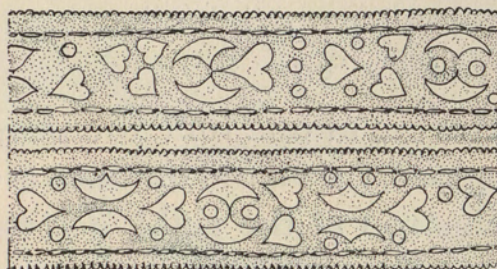


Fig. 37

Inv. O 2.

37A SWORD BELT

ITALIAN

XVII Century

Metal mountings are of iron ornamented with etching. In this design appear lines, spirals, foliations and a fleur-de-lis of Italian form.

Inv. O 2A.

Plate XXXI

38 SWORD CARRIER

FRENCH (?)

Late XVI Century

Of heavy tissue woven on a warp of silver thread. The mountings are of steel decorated with stamped work and partly gilded. From the Spitzer Collection.

Inv. O 3.

Plate XVIII

STUYVESANT COLLECTION

39 PLASTRON AND BACK PLATE ITALIAN 1560-1570

Of wide peascod type. Decoration in radial bands which are executed in relief. These are enriched by etching and gilding. The decoration is in the usual "Pisan" style, picturing parts of armor, harps, monsters, triton shells and arabesques. It shows also the usual pair of medallions near the gorget, and a pair on the breast near the median line. In all the etched parts the background shows traces of having been originally punctate. Some of the ornaments have been restored.

The present objects were at one time the property of a formal, probably a civic, armory, for an old number is deeply stamped in the collar of the plastron at the right, a means of listing well known in ancient storehouses.

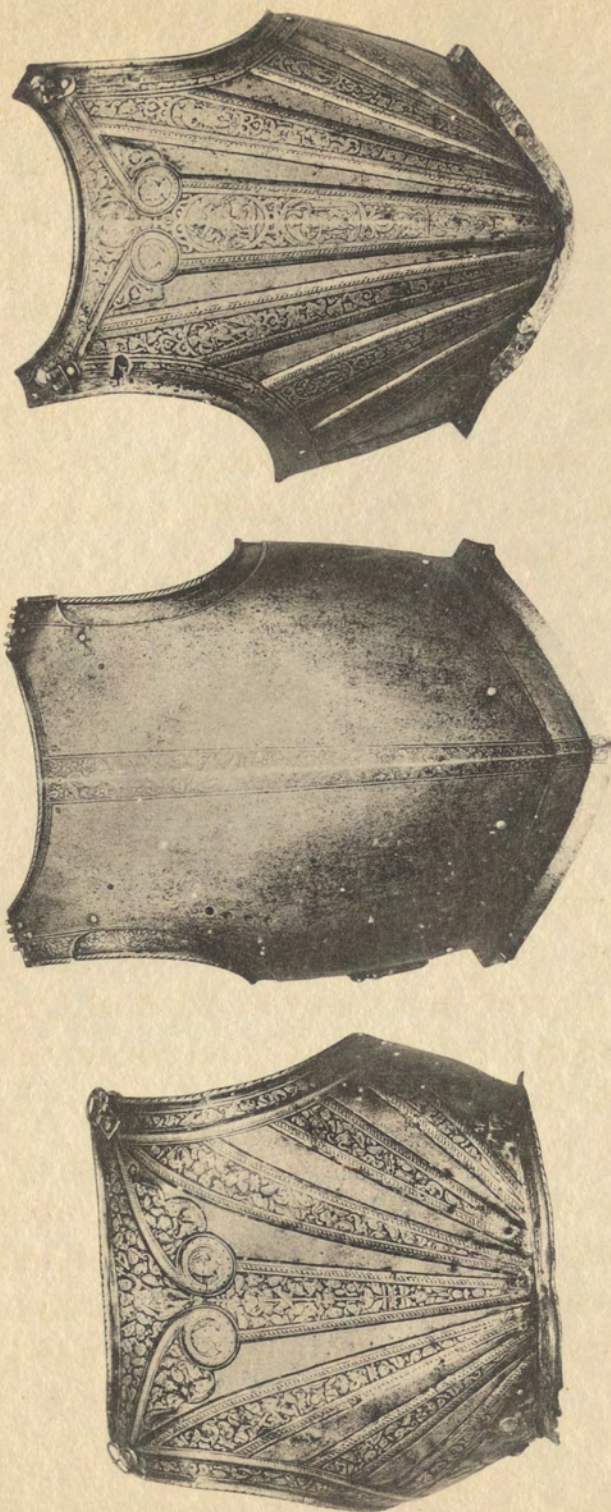
Inv. C 7 and 20.

Plate XIX

40 BREASTPLATE GERMAN 1575

Long-bodied form of excellent workmanship, decorated with bands of etching. On the upper right-hand side of the median band of etching appears the stamp of Wolf of Landshut, and the guild mark occurs at the upper left-hand corner of the collar near the median band. Text-fig. 40.

A rare feature of this object is the narrowness of the decorated band around the collar. This measures only about one-quarter of an inch in width, and within this marginal band occurs a delicate line of etched ornament showing a chain of round links. This band appears also at the base of the rounded portion of the breastplate.



BREAST PLATES AND BACK PLATE. XVI CENTURY

39
40
39

ARMS AND ARMOR

The plastron was originally provided with a jousting fork. The gussets are short in their upper margin, of the type used especially in Germany and England between 1575 and 1585.

At the side of the plastron a hinged plate or clasp was present, by which the plastron and the back piece were held together. The fastener was provided with three openings, by which the wearer could tighten or loosen his corselet.

In the manner of its etched design, the present work suggests the hand of Peter Floetner. The upper ornament is a pelican, and a series of birds appears below in the median band. Particularly well executed are the small dots which form the etched background at the base of the rounded portion of the breastplate.

Inv. C 16.

Plate XIX



Fig. 40



41 BRIGANDINE (FRONT HALF ONLY) ITALIAN XVI Century

Made of seventeen vertical rows of scale-shaped plates covered with, and rivetted to, stuff. The outer surface of the brigandine is of red velvet, reinforced by stout linen canvas. The rivet-heads are of bronze, gilded.

For comfort in wearing, as well as to prevent the metal plates from rusting, the inner surface of the brigandine was originally covered with linen cloth. The latter lining is here lacking; in

STUYVESANT COLLECTION

fact, as far as the writer is aware, it is preserved only in a single specimen of this rare defence (Riggs Collection).

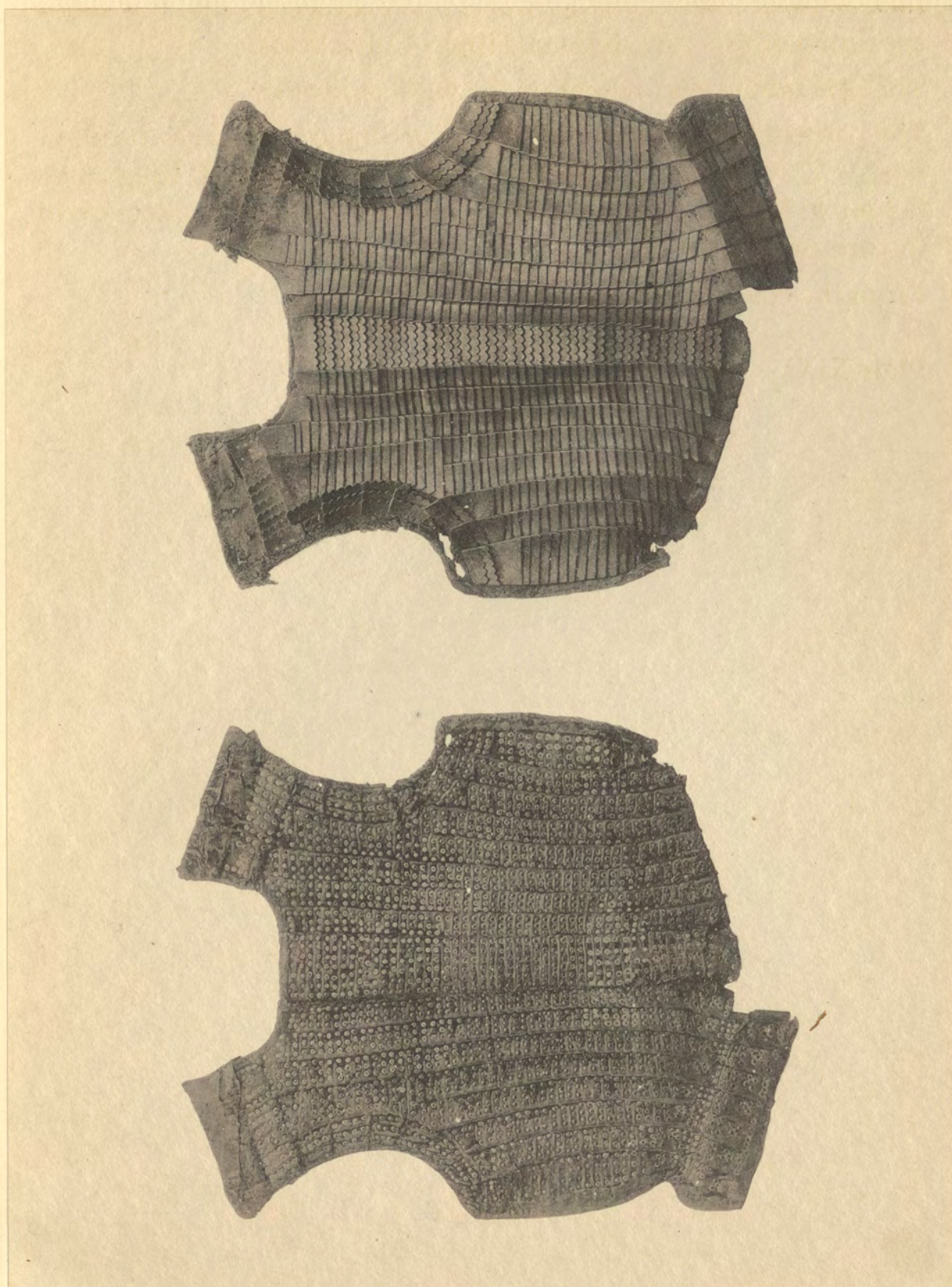
The braconnière is present on the right side only.

The present is the ninth brigandine included in American collections. Three are in the possession of Mr. William H. Riggs, two belong to Mr. Henry G. Keasbey, and three are in the collection of the present writer.

From the collection of Baron de Léry, Paris.

Inv. C 37.

Plate XIXa



BRIGANDINE. XVI CENTURY
CAT. NO. 41.

SHIELDS

SHIELDS

42 BUCKLER ENGLISH (SCOTTISH?) XV Century

Small and concave, finished with high, pointed umbo of steel. The disc is of rawhide, its face reinforced with concentric plates of steel which are held in place by numerous studs; these are narrow, long-headed, and served to catch the point or edge of the sword.

The diameter of the present object is 35.5 cm., its weight is 2.25 kilos.

Bucklers of this type appear to have been used throughout England during the fifteenth and the early sixteenth century. Their best example is the one attributed to Henry VI, which is preserved in the Artillery Museum in Paris.

Shields of this type are objects of great rarity, probably less than a dozen existing. The earliest to be described is noted by Grose in his "Treatise on Ancient Armour" (1786), as the "shield belonging to the Reverend Mr. Goshing of Canterbury," and the latest is referred to by Charles Ffoulke in his "European Arms and Armour in the University of Oxford," 1912, p. 58, Plate XVII.

The present specimen came into Mr. Stuyvesant's hands from a private collection in England, and it is the second example in an American collection. The first, in which the studs on the face of the shield are of brass, is in the hands of a New York collector, Mr. Alexander McMillan Welch.

Inv. D 14.

Plate XX

STUYVESANT COLLECTION

43 BUCKLER

SPANISH

Late XVI Century

Wooden, mounted with steel rim and boss; furnished also with ring for catching a point and with metal hook on which a lantern might be suspended at night. Upon the shield is the word "GVERERO," the name of a distinguished family of Seville.

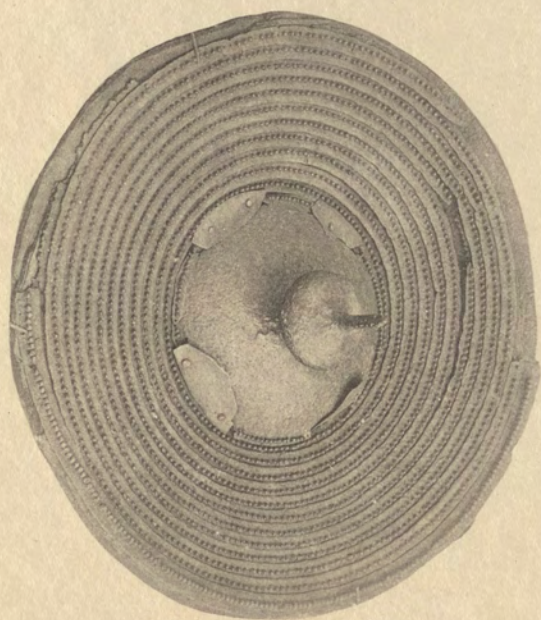
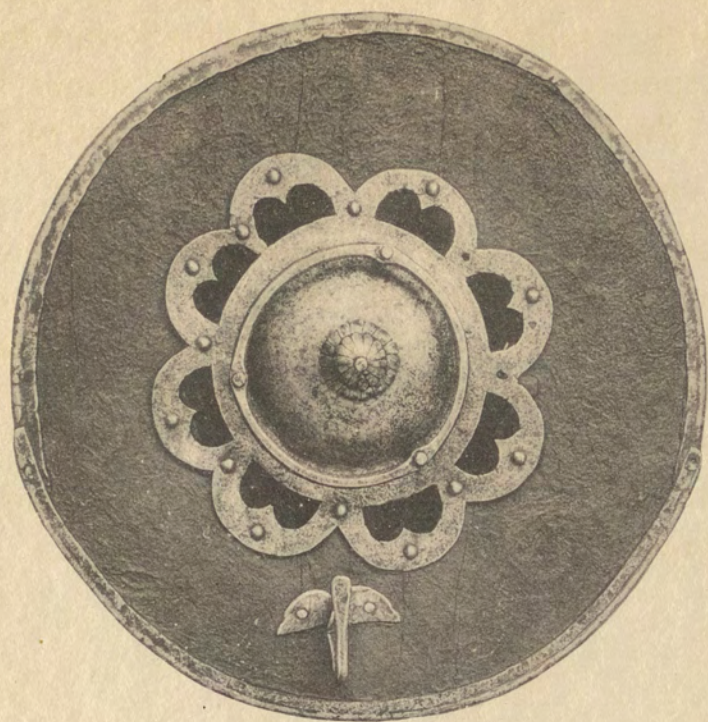
Diameter, 35 cm.

Fist shields of this type were common during the sixteenth and seventeenth centuries, especially in southern Europe, and their mode of use is frequently pictured in fencing books of the period. They are retained in use at the present day by the Arabs of the North African coast—*e.g.*, at Tangiers.

From the collection of Baron de Cosson, appearing in his catalogue of 1893 under No. 87.

Inv. D 5.

Plate XX



FIST SHIELDS. XV-XVI CENTURIES

43

42

HORSE TRAPPINGS, SPURS, RONDELLE OF
TILTING LANCE

HORSE TRAPPINGS, SPURS, RONDELLE OF TILTING LANCE

44 CHANFRON

GERMAN

About 1575

Frontal wide but short, extending about half the distance from orbits to tip of muzzle. The margins of orbits are slightly produced and semicircular, terminating in round borders rolled over from in front backward. The ornamental washers and rivets, which outline a lozenge on the front of head-piece, are original.

Ear defences are present, together with an articulated occipital plate. The latter, however, does not appear to have formed originally part of the chanfron, for its borders are roped while those of the chanfron itself are smooth and are over-rolled in a slightly different way.

Inv. E 15.

Plate XXI

45 HORSE MUZZLE

ITALIAN (?)

Dated 1614

A heavy form, with ornaments coarsely silhouetted. In the upper part there is a wide decorated band in which figures and foliation are outlined. On either side, in the cheek region, similar bands appear, which include griffins among the ornaments.

Muzzles of this kind were widely distributed throughout Europe during the sixteenth and seventeenth centuries. Many of the

STUYVESANT COLLECTION

most ornate appear to have been borne by mules: these wore fine trappings and served as mounts for church dignitaries.

Inv. E 11.

Plate XXI

46 RONDELLE OF JOUSTING LANCE GERMAN (?) 1500

Central region conical and provided with an opening (6.75 cm. in diameter) for the stout jousting lance. The border of the rondelle bears twenty-two marginal indentations, each marked off by a brass rivet head. The metal shows distinct lamination, which gives the weathered surface the appearance of Damascus steel.

The object measures 32.5 cm. in diameter, and weighs 1.7 kilos.

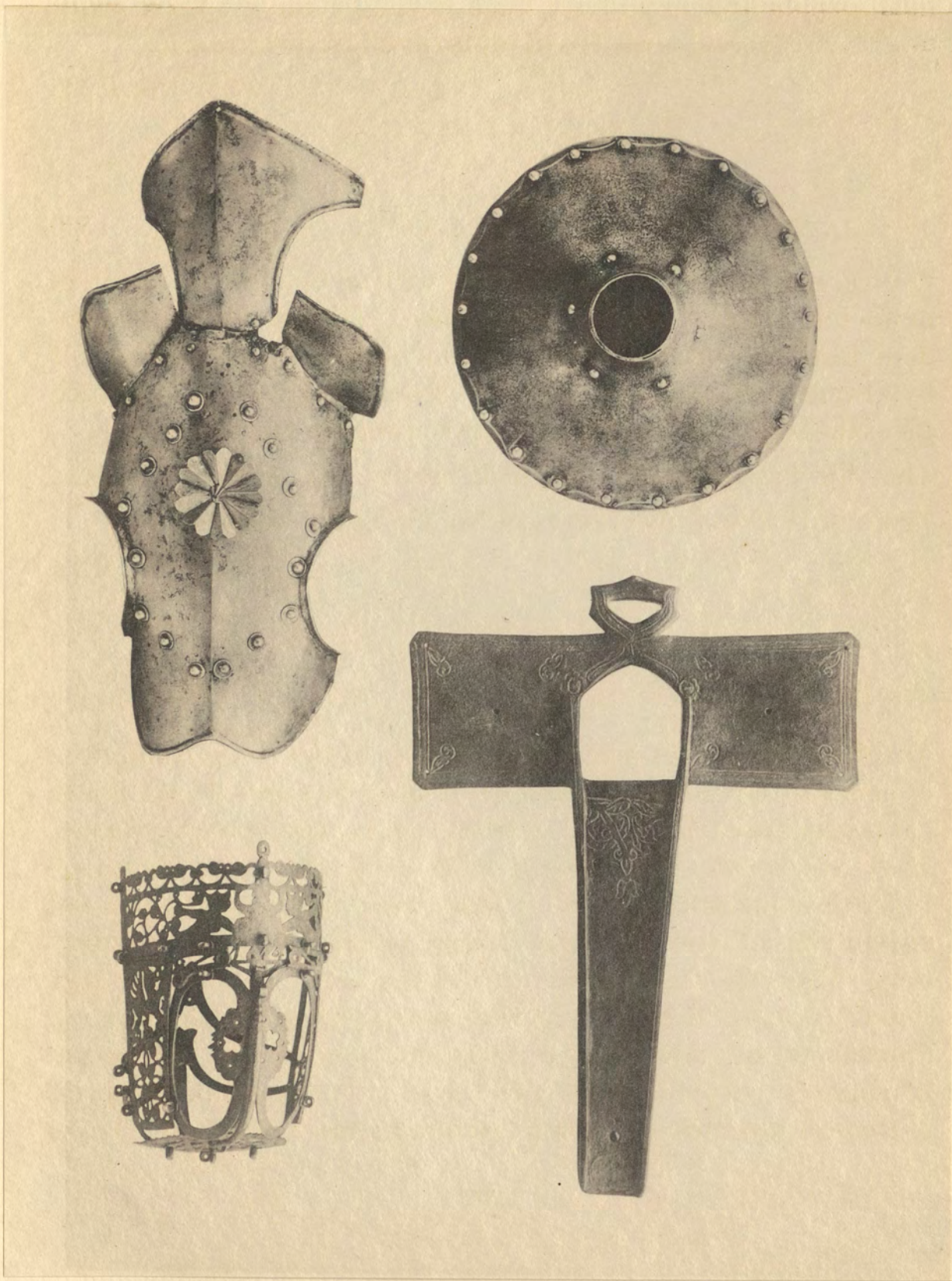
From de Cosson Collection (Lot No. 212 in Catalogue of 1893).

Inv. E 12.

Plate XXI

47 STIRRUP MEXICAN XVII Century

This heavy form, known as the "stirrup of the *conquistadores*," appears to have been developed widely in Central and South American countries in the sixteenth and seventeenth centuries. They are usually of wrought iron, sometimes delicately perforated, sometimes incrustated with other metals. The present specimen is of iron, the upper flanges broad, and with blunt corners. The portion of the stirrup hanging below the foot is exceptionally long and heavy. In the scheme of decoration roping appears on or parallel to the borders, together with stamped ornaments, Hispano-Arab in character. Perforations are present where rosettes or similar ornaments were attached. These



HORSE FRONTAL, MUZZLE, STIRRUP, RONDELLE OF LANCE
XVI-XVII CENTURIES

44
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ARMS AND ARMOR

appliqués were probably of silver. On one side, near the upper margin, appears the poinçon of the maker, deeply sunken in the metal. Text-fig. 47.

The present stirrup weighs 5.1 kilos.

Similar stirrups are known in various museums. Those of the Dresden collection and of the Metropolitan Museum date from about the same period. An excellent stirrup of this type is exhibited in the Johannæum in Dresden, another is in the Poldi-Pezzoli Museum in Milan, and there was an elaborate pair in the Soltikoff Collection.

Plate XXI



Fig. 47

Inv. E 25.

48 SADDLE

ITALIAN

About 1575

The armor plates of the saddle are blued, bordered with roping, and decorated with bands engraved and gilded. In these bands appear foliation, trophies, personages and animals,—among the latter a unicorn. The frame of the saddle is covered with red velvet of the period.

From the Spitzer Collection. It appears in the catalogue as Lot No. 97.

Inv. E 1.

Plate XXII

49 BIT

NORTH ITALIAN

1570

Of steel, elaborately chiselled with grotesque heads and acanthus foliation. The branch which held the curb is developed as ser-

STUYVESANT COLLECTION

pents, and issues from the mouths of grotesque masks. This bit is evidently arranged for parade. It shows at various points traces of gilding. It is singularly light in construction, appearing almost too frail for use in the mouth of a headstrong horse.

Exhibited in the Burlington Fine Arts Club, London, in 1900, and illustrated in Plate XL of the catalogue of chased and embossed iron-work: it was lent for exhibition by Mr. C. Davis.

From the Magniac Collection, dispersed at Messrs. Christie's in 1892.

Inv. E 4.

Plate XXII

50 SPUR

Late XV Century

Bronze, with traces of gilding. The rowel bears eight points and is of moderate size. The neck of the spur is short. The heel guard is decurved and formed of narrow bands gracefully rounded.

Inv. E 28.

Plate XXIII

51 PAIR OF SPURS

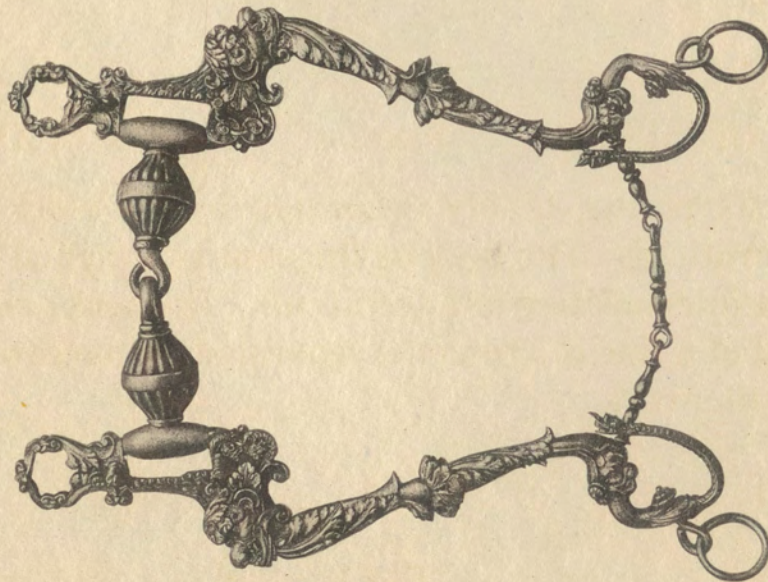
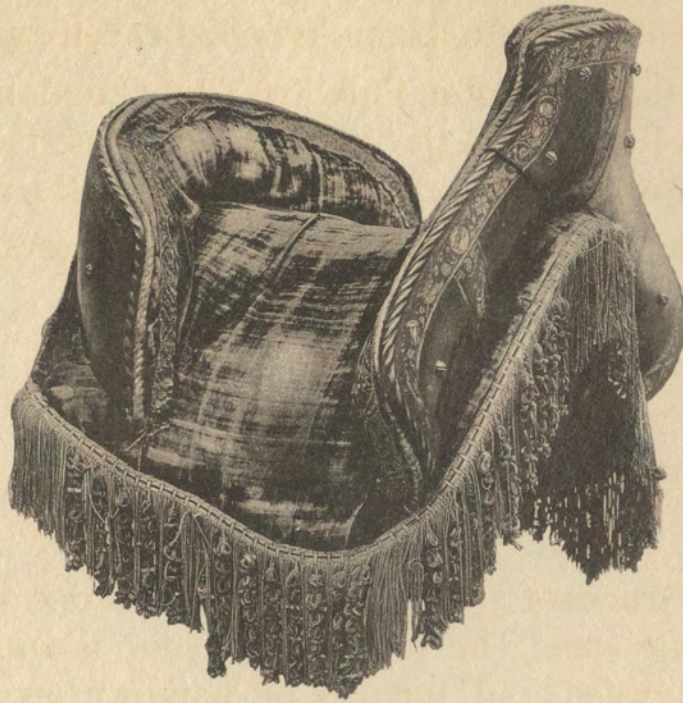
FRENCH

End of XVI Century

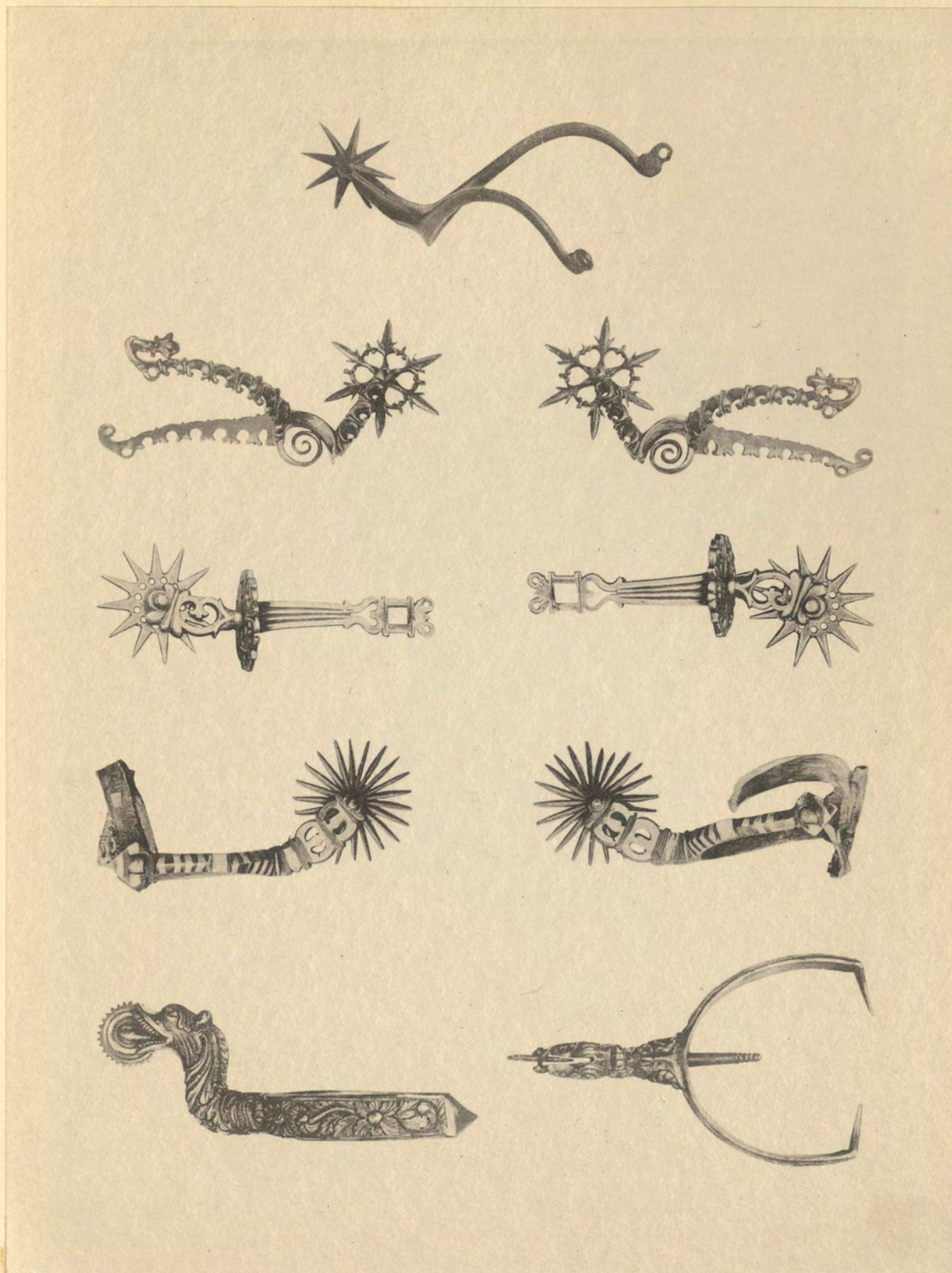
Rowel of six points, boldly decorated by file-work and large basal perforations. The neck of the spur is attached to the heel band by the interposition of a spiral coil. The neck and heel band are formed of a line of crescents separated by narrow plates, all formed by file-work.

Inv. E 27.

Plate XXIII



SADDLE AND BIT. XVI CENTURY



SPURS. XV-XIX CENTURIES
CAT. NOS. 50 (AT TOP) TO 54

ARMS AND ARMOR

52 SPURS

MEXICAN

About 1700

Inv. E 6.

Plate XXIII

53 SPURS

MEXICAN

Late XVIII Century

Inv. E 8.

Plate XXIII

54 SPURS

FRENCH

1800

Of bronze, heavily gilded. Ornamented with incised rosettes and foliations, and with a dragon's head, which serves to hold the rowel.

Bought by the writer in Spain (Seville), in 1891, and presented to Mr. Stuyvesant.

Inv. E 7.

Plate XXIII

SWORDS AND HUNTING KNIVES

SWORDS AND HUNTING KNIVES

55 RAPIER

GERMAN

About 1550

Hilt enriched with inset pegs, lines, and quadrifoils of silver. The quillons are flat, long and drooping.

Inv. F 69.

Plate XXIV

56 RAPIER

SPANISH

Late XVI Century (?)

Guard and pommel decorated by file-work to represent the strands of a chain. The guard has median ornaments, melon-shaped, completely hollowed out in such a way as to leave only ridges. The quillons are straight, the pas d'âne simple, and there are anneaux anterior and posterior. The pommel is elaborately perforated with file-work so as to represent six strands of chain which pass in the direction parallel to the axis of the sword. The fusée is modern. The blade is narrow, deeply grooved in its posterior fifth, and quadrangular in section anteriorly. In the groove of the blade are incised the words "Lanzo de Caba," and on the recasso the initials "C. A. A."

Length, 123 cm.; weight, 0.91 kilo.

Swords of this type are known in various collections. An admirable example is in the de Beaumont Collection in the Cluny. One of simpler design was brought from Madrid to Paris a few

STUYVESANT COLLECTION

years ago, and it appears to have been among the arms of the family Mendoza. In the present sword the guard is certainly not a modern one, and the blade is authentic.

"Chain-hilted" swords were fashionable during the last years of the sixteenth century: the pattern, in fact, received so much attention that it was copied at a relatively early period. The writer has seen reproductions which are known to date from the first half of the nineteenth century. Some of these are attributed to Berrouista, an artist-armorer who worked in Barcelona and was frequently employed by Zuloaga, the keeper of the Real Armeria in Madrid.

Inv. F 39.

Plate XXIV

57 SMALL SWORD

BAVARIAN

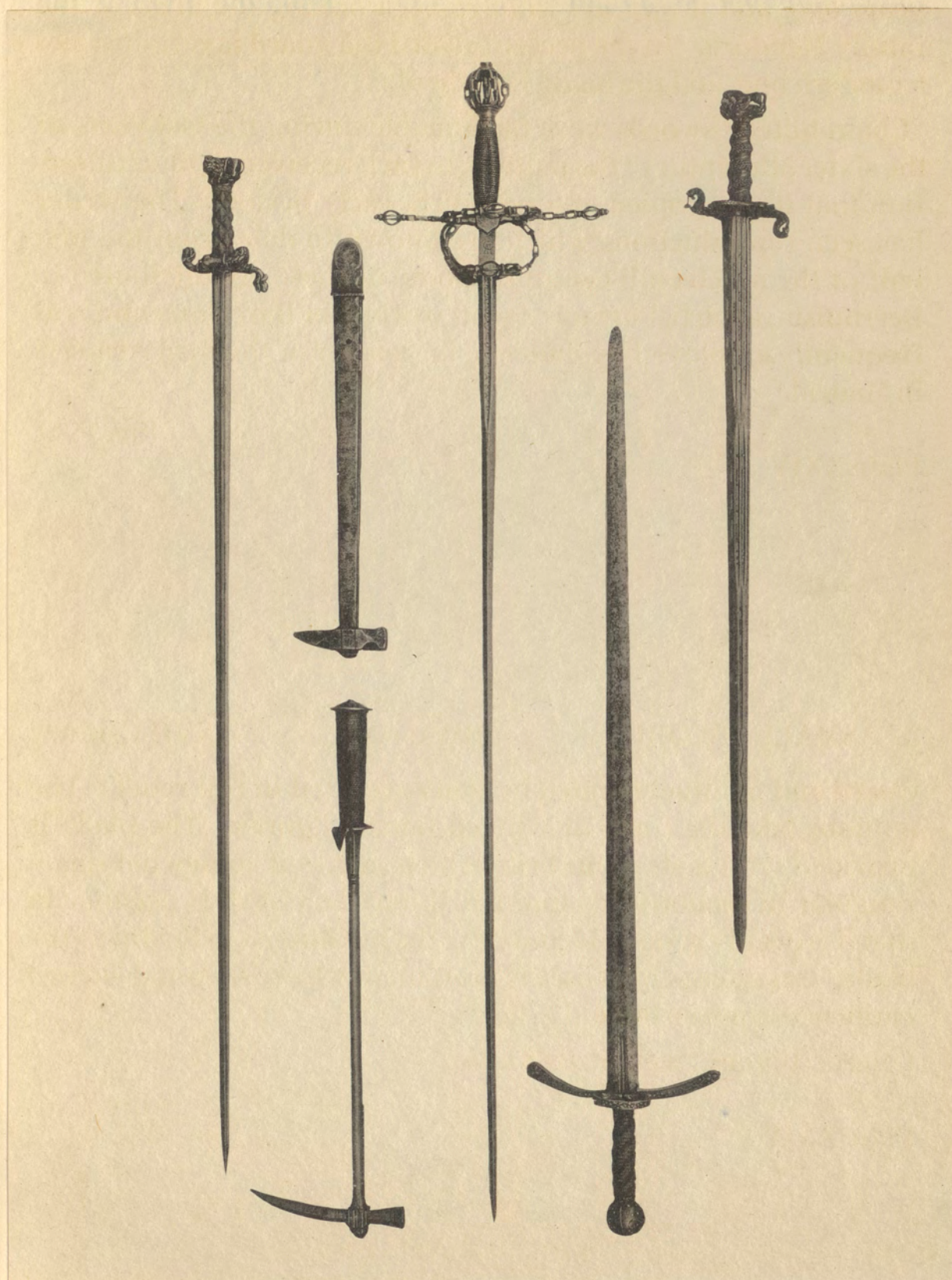
XVII Century

Guard and pommel formed by lions executed in full relief. The quillons take the form of winged female figures. The blade is provided with a stout mid-rib, which makes it somewhat quadrangular in section: this mid-rib, it may be noted, is peculiar in that it is deeply grooved from near the hilt almost to the tip of the blade. An interesting fusée is present, in which diamond-shaped eminences appear in bold relief.

Length, 108 cm.; weight, 0.68 kilo.

Inv. F 51.

Plate XXIV



SWORDS AND WAR HAMMERS. XVI-XVII CENTURIES

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ARMS AND ARMOR

58 SMALL SWORD MUNICH First half of XVII Century

Pommel and guard are chiselled in iron, in full relief, and represent unicorns and dragon. The quillons terminate in demi-unicorns; the pommel is of large size, picturing a combat in which a unicorn is overcoming a dragon. The blade is ground in three sections, the terminal having a single groove; the middle, two grooves; and the third, three grooves. In each groove perforations are present forming lines of ornament. Further ornamentation appears in delicate incised tracteries which pass along near the edge of the blade.

Length of sword, 92 cm.; weight, 0.65 kilo.

Inv. F 80.

Plate XXIV

59 WAR-HAMMER AUSTRIAN 1525

With small stout head and wide heavy handle. The latter is rectangular in section, completely sheathed in steel. This is overlaid on each of the four sides, and held together by a band, clamped on near the base of the shaft. The band bears a roped ornament, as does also a flange which arises from the side of the head, and served to hang the hammer to a belt or saddle.

Length, 45 cm.; weight, 0.82 kilo.

The date ascribed to this war-hammer is in accordance with a contemporary document which is reproduced on the cover of the catalogue of the Loan Collection of Arms and Armor, Metropolitan Museum, 1911.

Inv. H 64.

Plate XXIV

STUYVESANT COLLECTION

60 WAR-HAMMER GERMAN Late XVI Century

Head narrow, cylindrical, tapering to the spike-shaped beak, where its section changes from circular to square. The shaft is of steel. The handle is short, marked off with low steel rondelles.

A flange is present, arising near the hammer, by which the arm could be slung from a belt or saddle.

Decoration in file-work in parallel lines.

Length, 56 cm.; weight, 0.91 kilo.

Inv. H 62.

Plate XXIV

61 CLAYMORE SCOTTISH Late XV or early XVI Century

A well preserved and typical example of this arm, of great length (135.5 cm.) and weight (2 kilos). Its quillons are wide, extend forward, and terminate in perforated quadrifoils. The pommel is small and elliptical in section. The fusée is of wood, terminating in a socket at the pommel. The blade is broad, wider near the tip than at the base; it is heavy, double-edged, ground to a narrow margin. At the base of the blade, in an area inclosed by incised lines, appear the letters "IHS" and the armorer's marks. Text-fig. 61.

Swords of this Scottish type, the characteristic Claid-heamh-mor or great-sword, are objects of extreme rarity. Less than a dozen examples, in fact, appear to be known, of which a number are pictured in Drummond's "Ancient Scottish Weapons." They are, of course, not to be confounded with the double-handed swords used in Scotland during the sixteenth and the early seventeenth century, also figured in Drummond's work. The latter are

ARMS AND ARMOR

purely of German origin. The true claymore has nearer kinship to the double-handed sword of Scandinavia (*cf.*, especially, the specimens in the Bergen Museum).

Little apparently is known as to where the Scottish swords were made. In several cases the blades are foreign and the hilts alone are of native workmanship. This is evidently true in the present instance. The blade bears on one face the mark of the running wolf and orb of Passau, and on the other the poinçons shown in the neighboring figure.

The present claymore has a good pedigree. It was formerly in the collection of Lord Breadalbane. It then passed into the hands of Baron de Cosson and was sold at auction in 1893 (Catalogue No. 184).

Inv. F 114.

Plate XXV



Fig. 61

62 BROADSWORD

ENGLISH

Early XVII Century

Hilt closely incrustated with silver lines and ornaments which include small mascarons on pommel and guard. The guard has a shell of moderate size, formed in its central portion by a number of interlacing fillets. The recasso is short, the quillons curved, one forward, one backward. The branche passes backward in a direction parallel to the fusée, then curves outward rather suddenly, after the fashion of English swords of this period. From the middle of the branche a single band passes almost at right angles to the fusée; it then bends downward and joins the quillon. In its course this band is strengthened near its middle point by contact with an anneau which arises from the sides of

STUYVESANT COLLECTION

the guard; the contact, however, does not take place directly but by the interposition of a small ornament which takes the shape of the letter S. The blade is broad, tapering, double-edged and provided with a groove on each side of the median line. These grooves extend from the hilt outward to a distance equal to one-third the length of the blade.

Length, 113 cm.; weight, 1.36 kilos.

Many swords of this type were produced in South Germany at the close of the sixteenth and the beginning of the seventeenth century. The present example, however, differs from them in the shape of the guard and pommel and in the treatment of the shell, which here develops annular ornaments.

Inv. F 12.

Plate XXV

63 RAPIER

FRENCH

Late XVI Century

The present sword bears an elongated pommel and delicately incised ornamentation on its hilt, characteristic of French work during the reign of Charles IX. A poinçon is present on the base of the blade.

Inv. F 40.

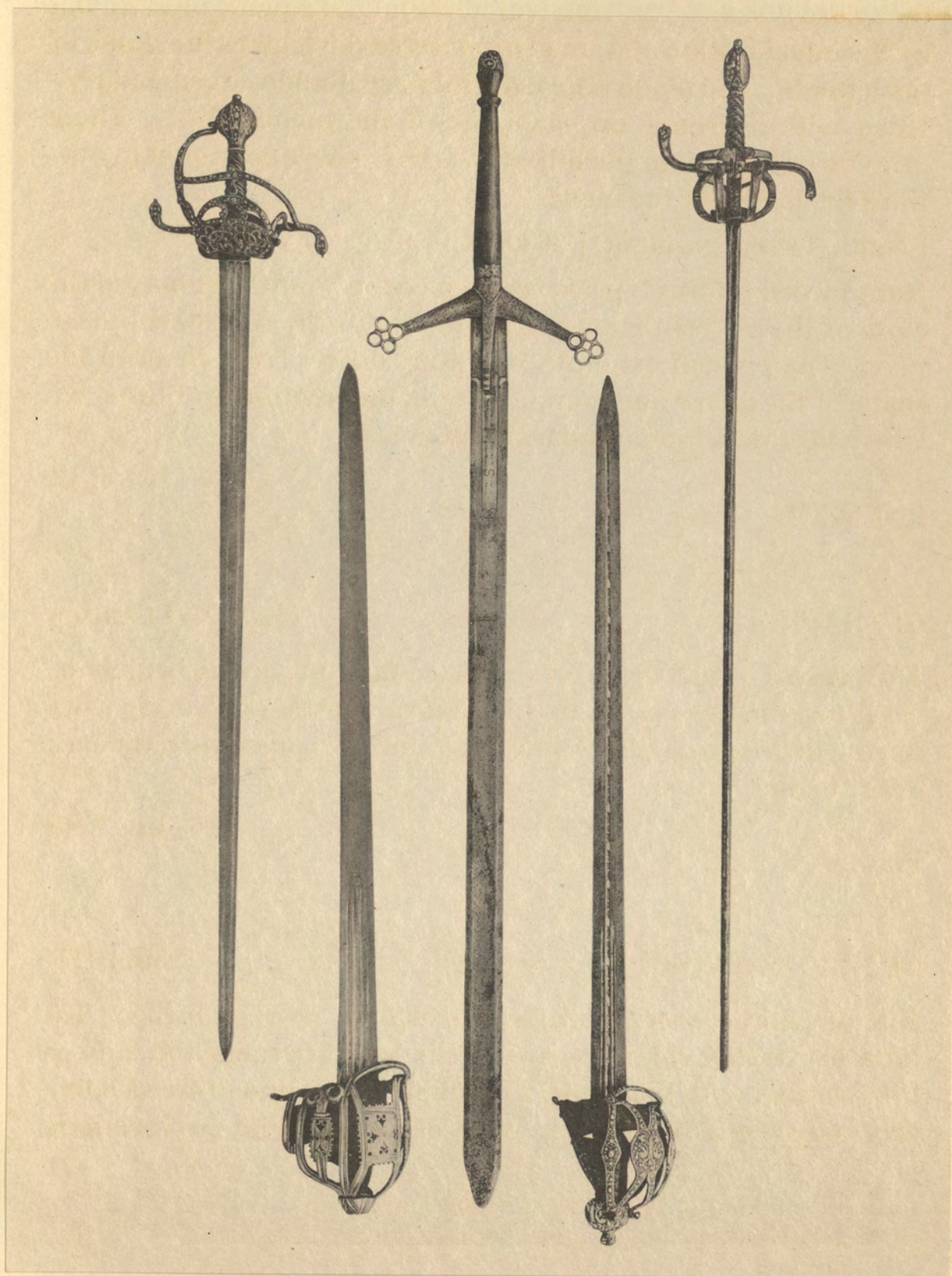
Plate XXV

64 BROADSWORD

SCOTTISH

About 1750

Hilt of characteristic form and excellent workmanship. The basket on either side is formed of six bands arranged in a direction parallel with the blade. The first and second of these bands are joined in a rectangular plate decorated with perforations,



CLAYMORE, BROADSWORDS, RAPIER. XV-XVII CENTURIES

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ARMS AND ARMOR

and the fourth band is dilated and ornamented in a similar way. The margins in both of these protected areas are decorated with file-work, and all bands, as well as the pommel, are enriched by file-work in grooves and lines. At the base of the guard appear the signature "T. Gemill, K. Armourer," and a poinçon with the royal arms of Scotland. Text-fig. 64. The blade is double-edged, broad, supple, and is decorated in its hinder third with three parallel grooves. In each of these grooves appear the words "Andrea Ferrara," punctuated by cross-shaped marks. A further ornament appears beyond the outer end of the grooves: this is an orb, pictured by means of small dots.

From the collection of Baron de Cosson (Catalogue of 1893, Lot 61).

Plate XXV



Fig. 64

Inv. F 93.

65 BROADSWORD

ENGLISH

Early XVII Century

Hilt heavy, of basket form and with massive spherical pommel, all elements incrustated with silver ornaments. These take the form of marginal bands, rosettes, and foliation of a late Renaissance type. The bands of the guard which cover the knuckle region are dilated and bear medallions in arabesque, motives which are developed also on the pommel. The groundwork on all parts of the hilt is punched, and bears traces of having been incrustated with gold.

The blade is double-edged, and is provided with two short lateral and one long median groove, the last extending nearly to the tip

STUYVESANT COLLECTION

of the blade. In the lateral grooves appear the letters "M. M. M. S. S. S." (Maria Sanctissima). The median groove is perforated in an ornamental design which appears throughout its length. The present blade is distinctly of English type, although its workmanship is Continental, probably Spanish. The workmanship on the hilt, on the other hand, is apparently south German or north Italian.

The entire sword measures a meter in length and its weight is fairly heavy (1.8 kilos).

This broadsword belonged to Baron de Cosson, and is described in his catalogue of 1893 as No. 205. He there notes that "there is reason for believing that this sword belonged to Sir William Twysden of Royden Hall in Kent, knighted by James I in 1603 and baroneted in 1611." Judging, however, from a purely objective standpoint, one suggests that the present sword was prepared for an officer of the Scottish Guards while in foreign service.

Inv. F 123.

Plate XXV

66 SWORD

GERMAN

Early XVII Century

A heavy arm, broad-bladed, counterpoised by a heavy pommel. The shell is fitted into an annular band, and is decorated with coarse perforation. The heavy blade bears the mark of Johannes Wundes (1560-1620), of Solingen, who prepared swords for many distinguished personages of his day, including, among generals, Gustavus Adolphus and Tilly.

Inv. F 25.

Plate XXVI

ARMS AND ARMOR

67 SCHIAVONA VENETIAN XVII Century

The present arm is a composition dating possibly from the seventeenth century. It is furnished with the guard of a schiavona which belonged to the Venetian Republic, for it bears the stamp of the civic arsenal (the winged lion of Saint Mark) on one of its lames.

Similar schiavonas are exhibited in the Arsenal of Venice (*cf. de Lucia, La Sala d'Armi nel Museo dell' Arsenale di Venezia*, Roma, 1908, p. 48).

Inv. F 89.

Plate XXVI

68 SCHIAVONA VENETIAN XVII Century

Swords of this type were carried by the Slavonic guards of the Doges. The present sword has the usual wide blade; this bears the signature “*GIO. KNEGT.” The pommel is somewhat shield-shaped, and is ornamented on either side with a bronze appliqué, a lion's mask as a medallion. The guard is basket-shaped, of closely woven pattern.

Inv. F 94.

Plate XXVI

69 RAPIER SPANISH XVII Century

Guard cup-shaped, decorated with incised lines arranged as meridians. The quillons widen out toward the cup and become

STUYVESANT COLLECTION

continuous with it. The metal parts of the hilt were originally gilded. The blade bears in the median groove the name of the swordsmith, "HERNANDEZ."

Inv. F 47.

Plate XXVI

70 RAPIER FRENCH First quarter of XVII Century

A swept-hilted rapier, with short quillons and extended annular region. The hilt is decorated with incrustated silver, mainly in the form of separate elliptical ornaments.

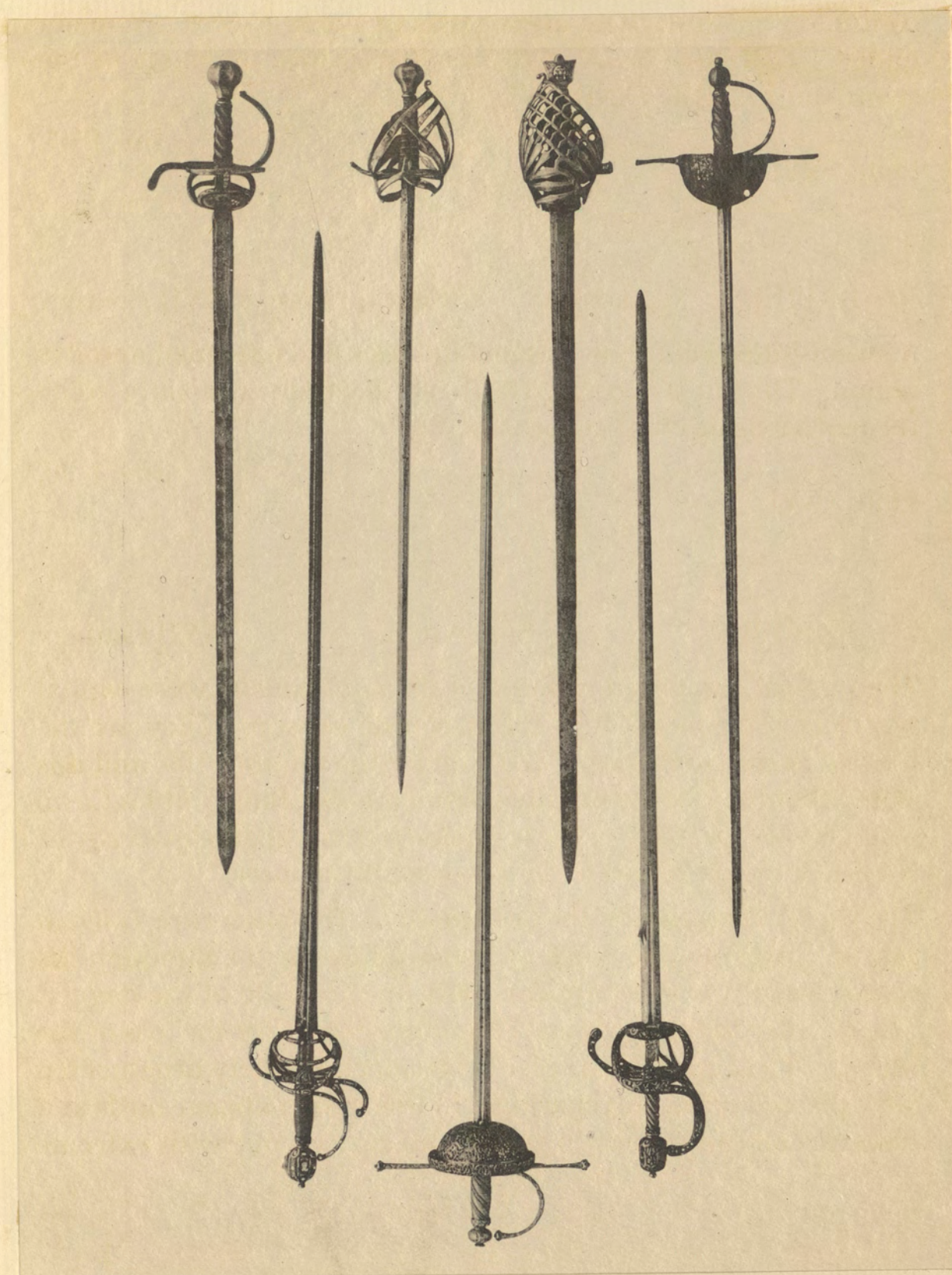
Inv. F 96.

Plate XXVI

71 RAPIER SPANISH XVII Century

The present cup-hilted rapier and its *main gauche* were capital pieces of the collection of the Baron de Cosson. They are described in the catalogue of 1893, under the number 196, and it is stated that they "were obtained from a noble family at La Cava, near Naples, and they probably belonged to a Spanish viceroy of Naples in the early part of the seventeenth century."

The present arms are of the best quality. The blades are Toledan and are probably the work of Pedro de Belmonte, although the signature of this artist appears only on the blade of the dagger. The hilts are in their original condition, except for the loss of the bluing. The cup of the rapier is broad, elaborately ornamented with pierced work and chasing. In this design appear birds and traceries and foliations in spirals, all carried out with extreme



RAPIERS AND SCHIAVONAS. XVI-XVII CENTURIES

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ARMS AND ARMOR

grace and precision. The quillons and branche are covered with laurel leaves treated in sculptured relief; the terminals are bulbous, ornamented with perforations.

Length, 1.20 m.; weight, 1.36 kilos.

Inv. F 52.

Plate XXVI

72 SWEPT-HILTED RAPIER Late XVI or early XVII Century NORTH ITALIAN

The blade bears the poinçon of Picinino. The guard is heavy, of blued steel, formed of band-shaped elements, and the massive pommel is ornamented by a few perforations and by medallions and foliation chiselled in bold relief.

Length, 1.21 m.; weight, 1.36 kilos.

Inv. F 9.

Plate XXVI

73 RAPIER FRENCH Late XVI Century

In excellent preservation. The hilt retains its original blued surface. The guard is cup-shaped, decorated with numerous small perforations, and strengthened by means of a marginal framework and transverse "ribs." The quillons are octagonal in section, slightly enlarged at their tips and truncated. The branche arises from three basal elements and terminates in a small re-curved spiral. The pommel is elliptical in outline and ten-sided in section.

STUYVESANT COLLECTION

The blade is Spanish, bearing in a narrow, deep median groove the signature "IVAN MART * IN * * R."

This sword is of unusual length, 1.30 m. It weighs 1.28 kilos.

Inv. F 17.

Plate XXVII

74 SWEPT-HILTED RAPIER Late XVI or early XVII Century ITALIAN

Hilt enriched on outer face. At central points appear ornaments in incrustated silver; these take the form of leaves, masks and hanging drapery. All other parts are closely damaskeened in gold foliations and silver strap-work. The blade bears the name "FEDERICO PICININO," and, near the tang, the poinçon. Text-fig. 74.

Inv. F 7.

Plate XXVII

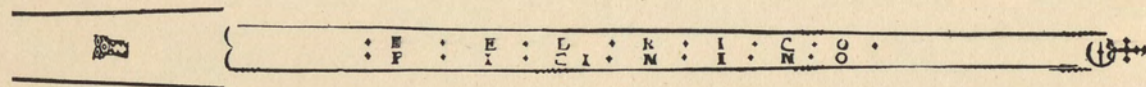
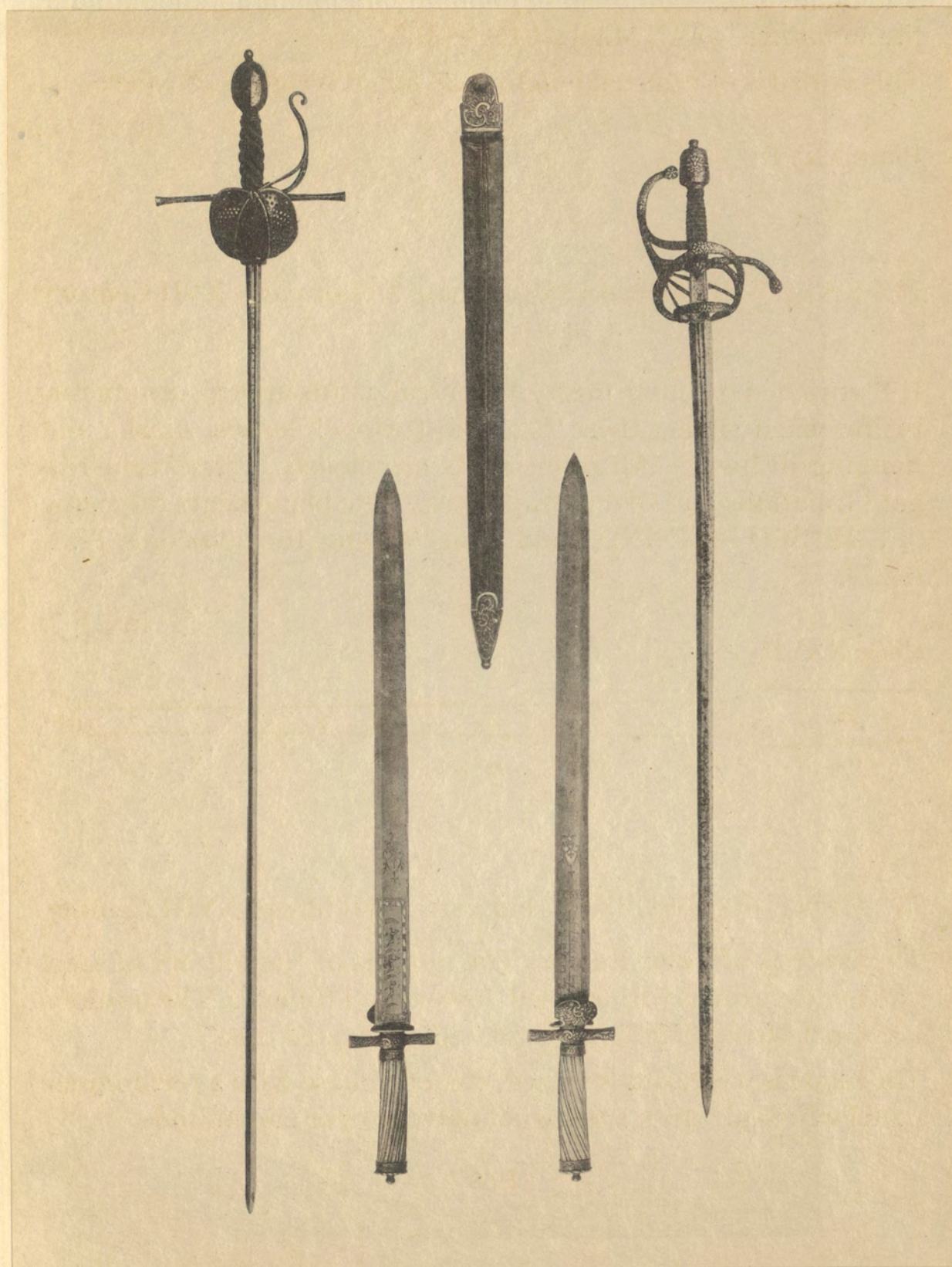


Fig. 74

75 HUNTING SWORD FRENCH Middle of XVIII Century

The fusée is of horn, fluted. The mounts of the hilt are of steel and are decorated with incised flowers and foliage. The quillons are short, straight, flattened and with truncated tips.

The blade is wide, single-edged, etched at base with a rectangular panel which pictures, somewhat naïvely, deer and hound.



RAPIERS AND HUNTING SWORD. XVI-XVIII CENTURIES

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ARMS AND ARMOR

The original scabbard is present, and its metal ornaments are treated in the style of the hilt.

Inv. F 133.

Plate XXVII

76 COURT RAPIER GERMAN 1780

The hilt is of steel, decorated with trophies which are executed in file-work, engraving, etching and perforation. An excellent fusée is present, wrapped with bands and with twisted wires, alternately bronze and silver.

The blade is three-edged, decorated with an etched ornament in its wider part.

Inv. F 105.

Plate XXVIII

77 COURT RAPIER Second half of XVII Century

Narrow but heavy blade, signed "TOMASO AYALA EN TOLEDO" (Text-fig. 77), but probably a German copy of a Toledo blade.

The hilt is of incised steel decorated in a pattern of ridges, the ridges separated by lines of raised silver dots. The hilt is further enriched with medallions which occur on pommel, base of talon, and on both sides of the bilobed guard; also with chiselled acanthus leaves, which occur, *e.g.*, in the middle of the branche, at the

STUYVESANT COLLECTION

base of the pas d'âne, on the guard, at the outer rim of the guard, and around the ellipse at the base of the blade. In all cases, ornamental details are carried out in incrustated silver.

Length, 1.11 m.; weight, 1.04 kilos.

Inv. F 97.

Plate XXVIII

T O M A S O ++ A V A L A ++ E +

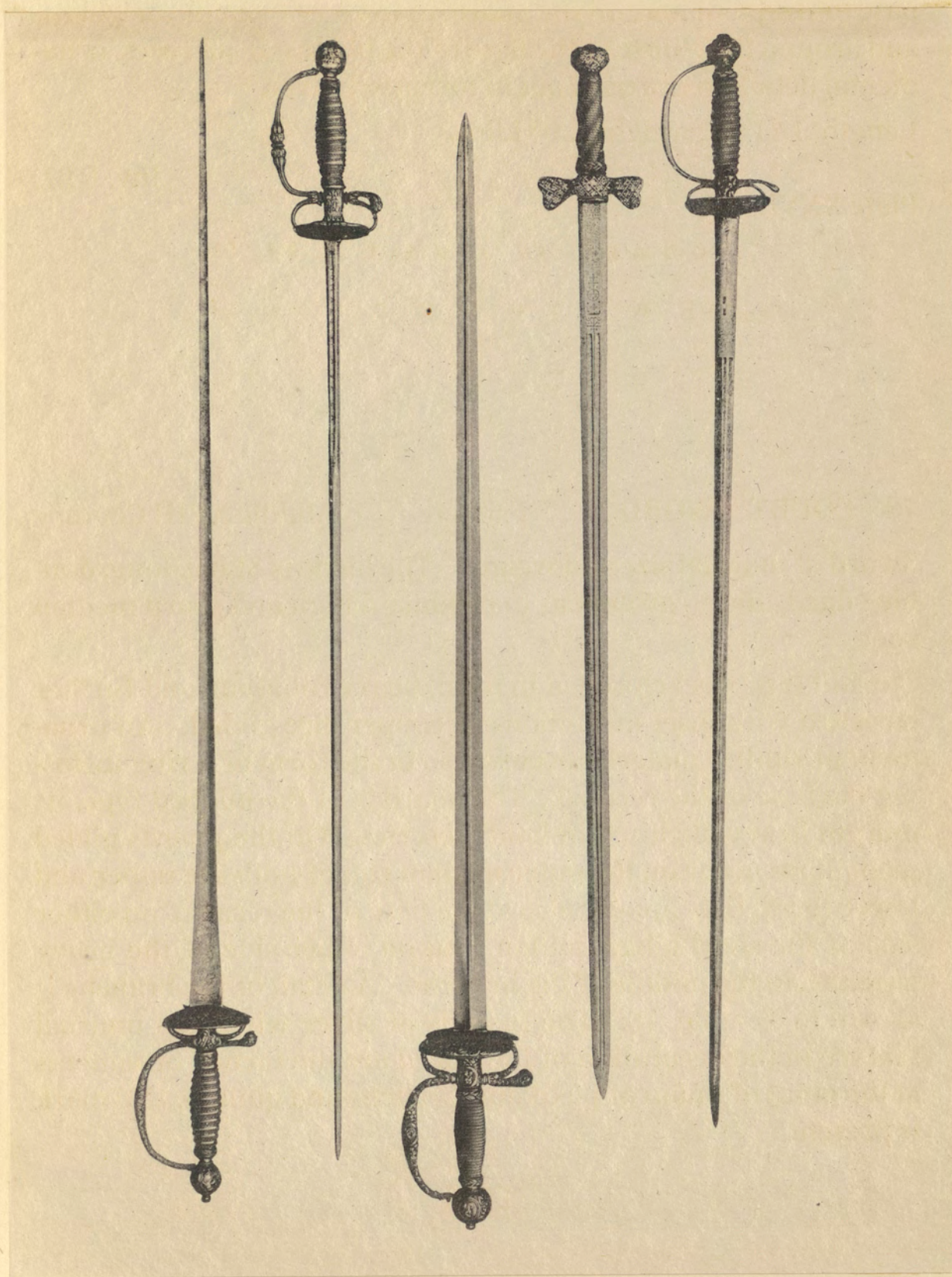
++ E N + T O L E D O ++ E +

Fig. 77

78 COURT SWORD FRENCH Middle XVIII Century

Sword of unusual size and weight. The blade is 81 cm. long, double-edged, and so ground as to produce a high and sharp median keel.

The hilt is of steel chiselled in deep, heavy foliation, and further enriched with inset medallions of copper, fire-gilded. An ornament of similar material occurs also in the form of a ring inclosing the base of the recasso. The guard is of the bilobed type, its margin heavy, inclosed in bold traceries. On the guards gilded medallions occur on the outer median rim of both the upper and lower faces; they appear also at the base of the recasso, on either side of the short-lobed quillon, and on either side of the heavy pommel, in the middle of the branche. A detail of the branche is shown in Text-fig. 78. The fusée is of silver wire. An unusual feature in the decoration of the guard are the turned ornaments at the point of union of pas d'âne, branche and quillon. No mark is present.



EARLY COURT SWORDS AND PILLOW SWORD. XVI-XVII CENTURIES

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ARMS AND ARMOR

This sword is of admirable workmanship, executed probably in Strassburg.

Plate XXVIII

Inv. F 11.

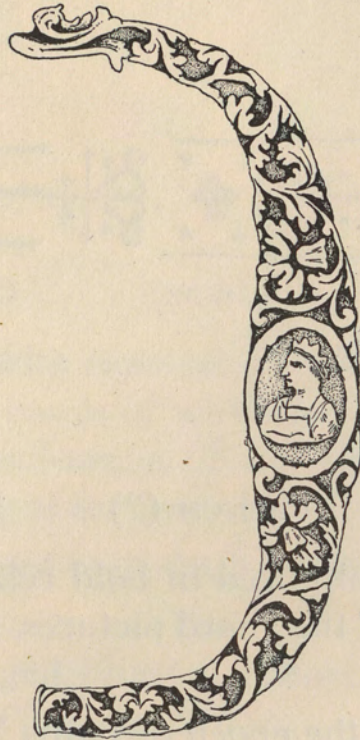


Fig. 78

79 "PILLOW" SWORD

About 1620

The hilt is of English workmanship, closely incrustated in silver with six-pointed ornaments inclosed in running square. The pommel is heart-shaped, and the guard bears short quillons of similar form.

The blade is double-edged, signed by Johannes Keuller, Solingen. It is profusely decorated with incised lines and punched work. Text-fig. 79.

STUYVESANT COLLECTION

The present specimen belonged formerly to Baron de Cosson, and is described as No. 54 of his catalogue of 1893.

Inv. F 76.

Plate XXVIII

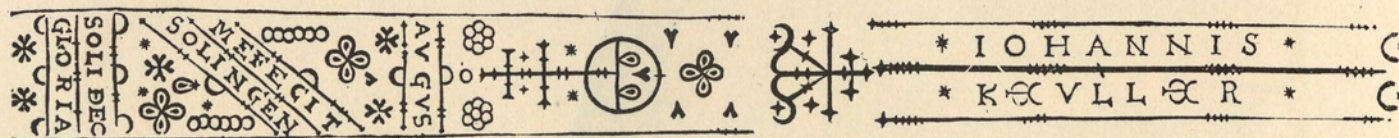


Fig. 79

80 COURT SWORD FRENCH (?) End of XVII Century

Guard and pommel sculptured in bold relief, showing cavalry combats. The inside of the guard pictures, in similar treatment, soldiers in the trenches.

The blade is typical of the epoch of Louis XIV; it is rounded in its basal sixth; beyond this, it is ground to a double edge. In its basal region it bears traces of a richly incised ornamentation.

Inv. F 98.

Plate XXVIII

81 COURT SWORD ENGLISH (?) 1780

Hilt of steel, gilded and ornamented with close-set perforations. The central motive in its decoration is a four-leaved flower, which occurs in series, bordered by lines and simple foliation.

The blade is three-edged, simply engraved in its lower fifth.

ARMS AND ARMOR

Scabbard is present, covered with calf-skin; its mountings are of steel, decorated in the fashion of the hilt. A sword-hanger accompanies the scabbard.

Inv. F 104.

Plate XXIX

82 COURT SWORD

FRENCH

About 1790

The hilt is of silver, with close-set incised ornaments. These appear in longitudinal bands of which the marginal are patterned like rows of square nail-heads. The middle bands are formed of volutes. The chasing of the *fusée* is pictured in Text-fig. 82*a*.

The scabbard is covered with shagreen of dog-fish; its mountings are silver.

The blade is three-edged, blued at its base, and bears near its tang the initials "I. G. B." (Text-fig. 82*b*).

Inv. F 102.

Plate XXIX



Fig. 82 *a*

I. G. B.

Fig. 82 *b*

83 COURT SWORD

FRENCH

1775

Hilt of steel, sculptured and gilded. Its ornaments include medallions, foliation and, on the *fusée*, a late type of "sunburst." On the guard are traceries which revert to the style of Louis XIV. A

STUYVESANT COLLECTION

hammered ornamentation occurs in the segments above and below the fusée. The guard is somewhat elliptical and asymmetrical; on its reverse it bears stamped ornaments. The pas d'âne is formed by upturned ornaments terminating in serpents' heads.

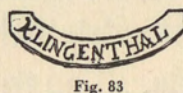
A white shagreen scabbard is present, mounted with silver.

The blade is three-edged, blued at its wider third, and bears near the tang the word "Klingenthal" (Text-fig. 83).

Length, 96.5 cm.; weight, 0.45 kilo.

Inv. F 106.

Plate XXIX



84 COURT SWORD GERMAN (?) 1785

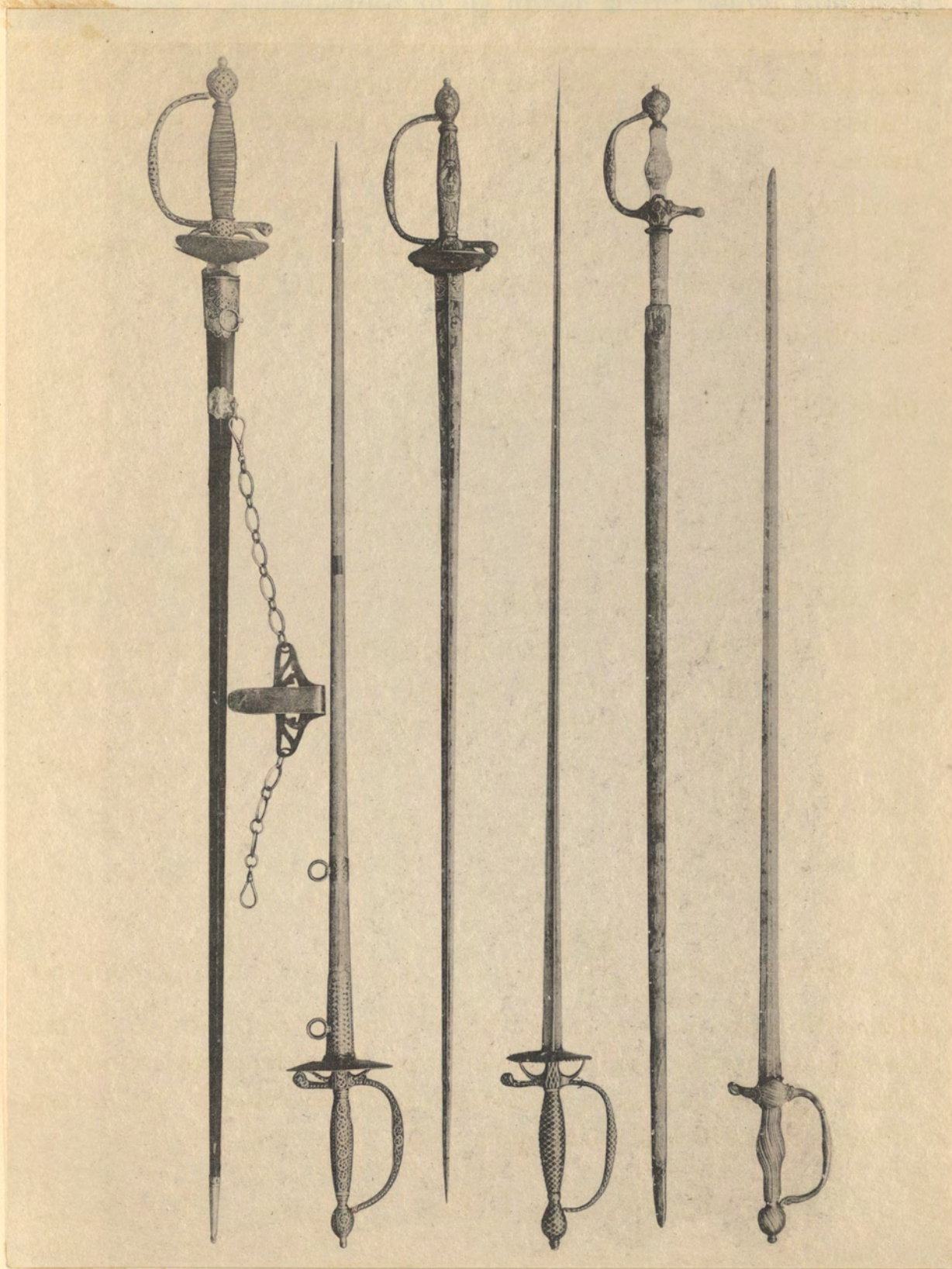
The hilt is of steel martelé in diamond-shaped depressions and is a good example of a not uncommon type. The guard is studded with small nail-heads, but is smooth on the scabbard side.

Inv. F 100.

Plate XXIX

85 SMALL COURT SWORD GERMAN 1750-1760

Hilt with mountings of gilded bronze and fusée of Saxon china; its ornamentation includes flowers and rococo traceries, a motive which appears as well in the mounts of the scabbard. The latter is covered with white parchment.



COURT SWORDS. XVIII CENTURY.

81

82

83

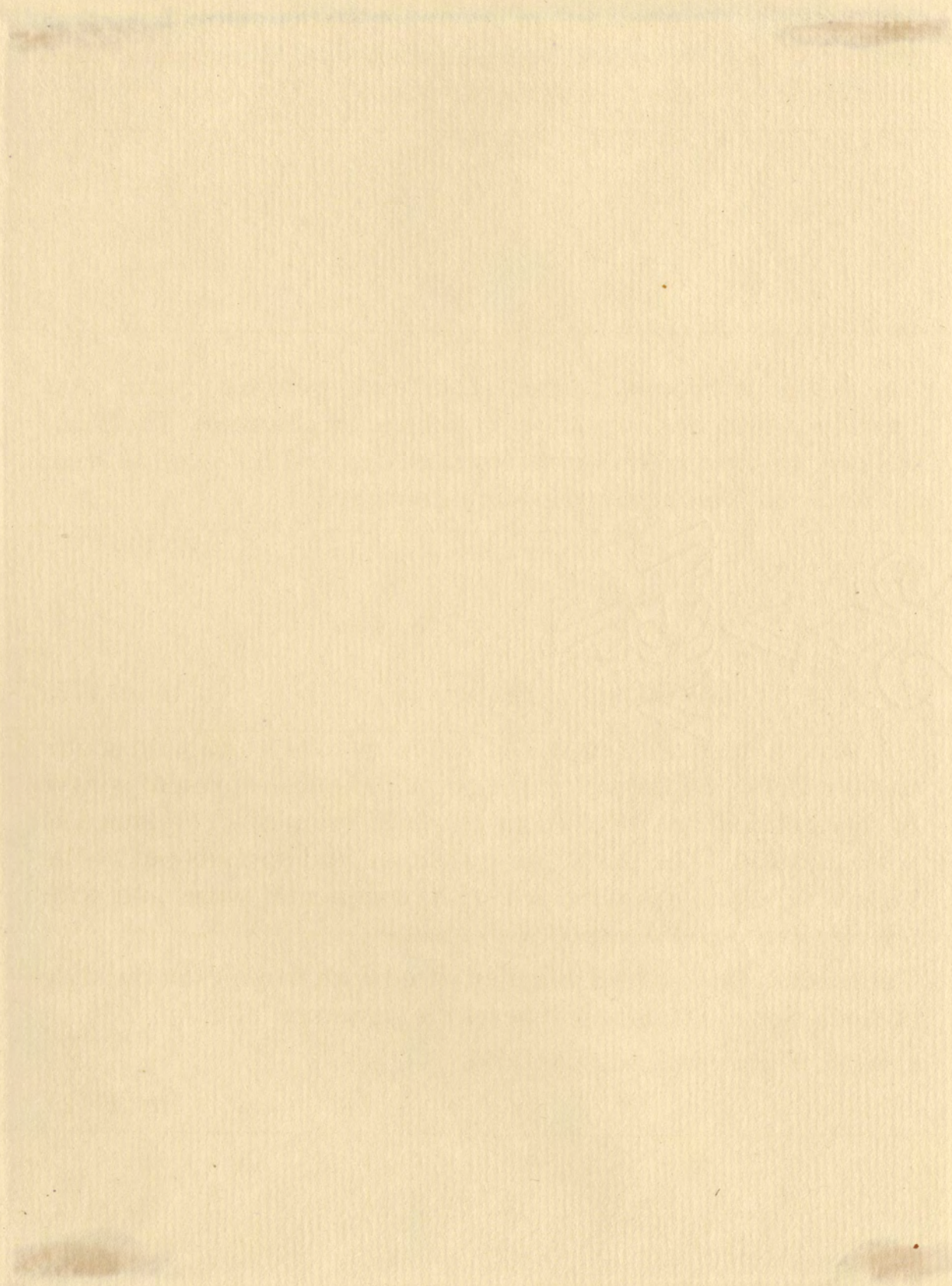
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85

86

PLATE XXX

STUPEFACANT ARMS AND ARMOR



COAST SWOOSH, XVII CENTURY

14 15 16 17 18 19 20

ARMS AND ARMOR

The blade is round-edged in its upper sixth; below this, it is ground with wide cutting edges on each side. It is ornamented with incised foliation and strap-work.

Length, 92.5 cm.; weight, 0.40 kilo.

Inv. F 101.

Plate XXIX

86 COURT SWORD FRENCH 1760

The hilt is of bronze, gilded. The fusée, pommel, guard, and branche are decorated with wavy ridges and channels. The blade is stout, ground with double cutting edge and flat central area; its hinder fifth is engraved in simple pattern.

Inv. F 99.

Plate XXIX

87 COURT SWORD FRENCH About 1775

Hilt ornamented with metals of different colors and with sculptured reliefs. Of the latter, the principal ones represent sprays of flowers and are inclosed in elliptical frames. The guard is wide and flat. The pas d'âne is delicate and spreads out at the guard. The fusée is wrapped with ornamental wires and with a wide silver band stamped with rosettes.

The blade is three-edged, blued, spotted with trophies in the style of Louis Seize. At its base it bears the signature "K. S."

Length, 97 cm.; weight, 0.360 kilo.

Inv. F 129.

Plate XXX

STUYVESANT COLLECTION

88 COURT SWORD FRENCH First half of XVIII Century

Hilt of steel, with ornaments sculptured, chiselled and incrustated with metals of different colors. The ornaments are baroque, picturing trophies and heavy foliation. The fusée is wrapped with bands in silver which alternate with wires of different sizes, colors and weaves.

A three-edged blade is present, heavy in type, ornamented at its base with etched foliation. It bears the inscription "Piget Ma. fourbisseur à la Renommée à côté De la Croix Des Petits Champs au Coin De la Rue Du Bouloy A Paris."

Length, 97 cm.; weight, 0.450 kilo.

Inv. F 128.

Plate XXX

89 SMALL SWORD FRENCH About 1700

Hilt decorated with incrustations in silver and gold. These appear as trophies and foliation, arranged in bands and areas by delicate punctate lines.

The blade is of the colichimarde type, and it bears the signature "Guyon l'ainé au Roy de la chine . . . Sur le pont St. Michael, à Paris." A mark is present, engraved, inclosed in a shield-shaped ornament.

The sword is short (87 cm.) and light (0.340 kilo).

Inv. F 127.

Plate XXX

ARMS AND ARMOR

90 COURT SWORD FRENCH About 1770

Hilt of steel decorated richly with bands and loops of inset brilliants. With this sword is preserved its original scabbard of morocco, decorated with stamp-work and mounted with silver bands.

Length, 89 cm.; weight, 0.460 kilo.

Inv. F 126.

Plate XXX

91 COURT SWORD ENGLISH (?) 1785

Hilt of cut steel admirably perforated, showing bands, foliation and rosettes. Numerous ornamental borders are present, whose design of dots is produced by closely set nail-heads. The pas d'âne is reduced to a rudimentary spray of leaves, and in this and in other details the present sword represents one of the latest stages in the evolution of the court sword.

It measures a meter in length and is unusually light (0.36 kilo).

Inv. F 125.

Plate XXX

92 COURT SWORD FRENCH First half of XVIII Century

Hilt boldly ornamented with sculpturing, punched work and perforations. It is enriched also with garnets, usually in rows and inset. The decoration of pommel, guard and recasso pictures the labors of Hercules.

STUYVESANT COLLECTION

The blade is narrow, three-edged, decorated near its base with scroll-work and incised panels.

It may safely be said that the present sword is one of the best examples of its class. The only similar one known to the writer is in the collection of Monsieur Jacques Reubell (Paris).

The scabbard is of white shark's skin; it bears its original mountings decorated in the same fashion as the hilt.

The sword, with its sheath, measures 1.02 m. and weighs 0.46 kilo.

Inv. F 124.

Plate XXX

93 SWORD AND TROUSSE

Middle of XVIII Century

GERMAN

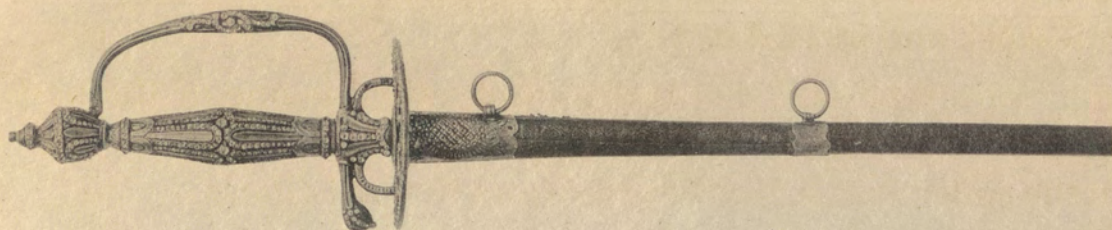
Hilt mounted with bronze, gilded. The fusée is of cow-horn, hexagonal in section. The metal mountings are decorated with animals in relief. The guard is nearly circular and convex,—the usual form in arms of this period. On it are pictured hounds or wolves amid boldly conventional foliage. The grotesque heads which occur at the ends of the short quillons occur similarly in the handles of the knife and fork of the trousse.

The blade is richly etched with gilt, its lower fourth completely inclosed in fire-gilt. On the medallion in this region appears the inscription: "Ne Me Tirez Pas Sans Raison," and on the other side, "Ne Me Remettez Point Sans Honneur."

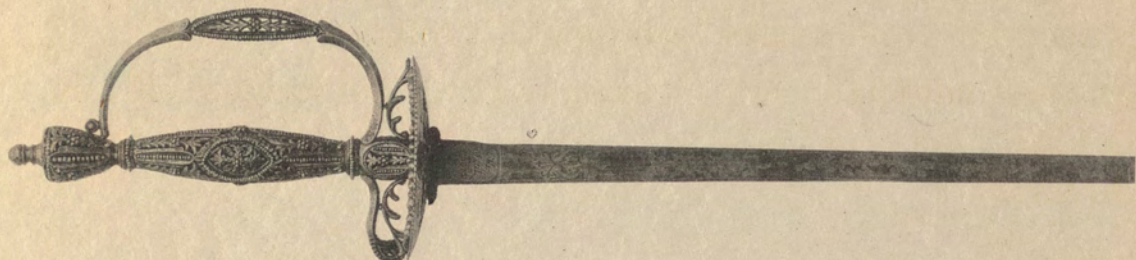
Inv. G 54.

Plate XXXI

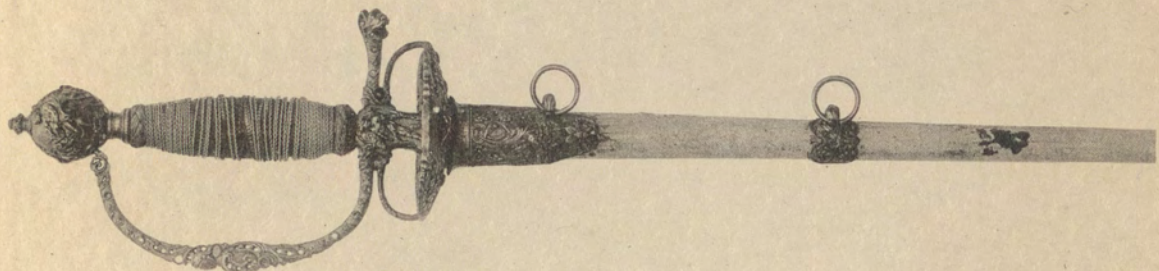
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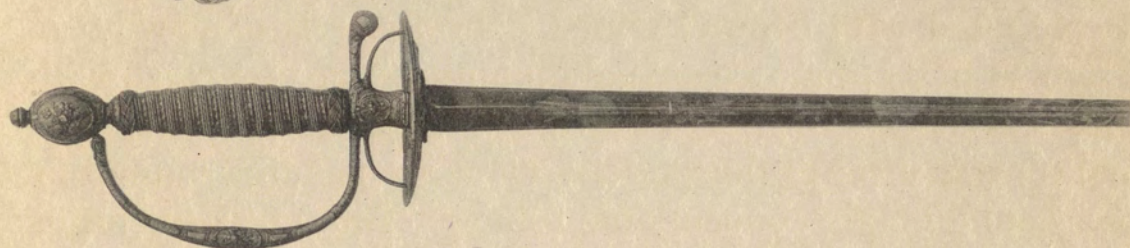
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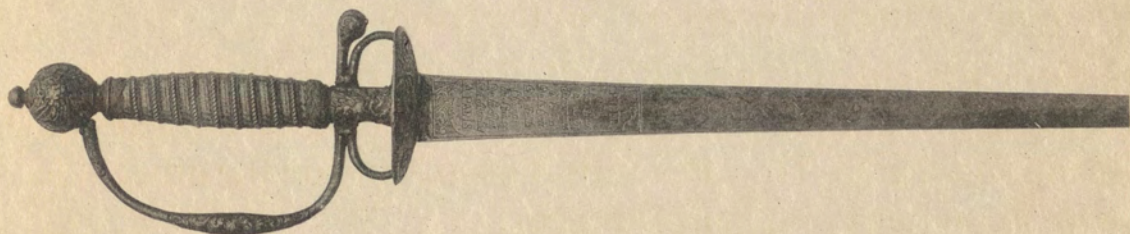
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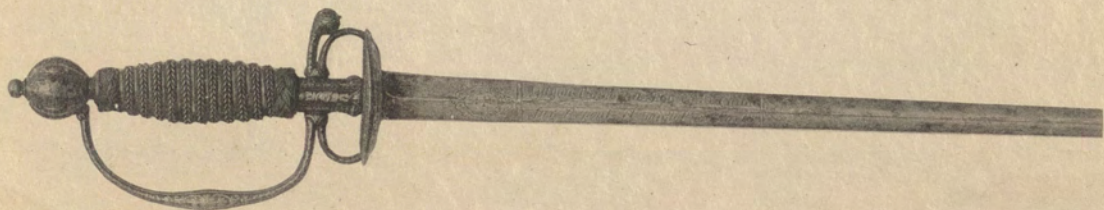
87



88



89



COURT SWORDS. XVIII CENTURY.

ARMS AND ARMOR

94 SHORT HUNTING SWORD Second half of XVIII Century GERMAN

Blade with narrow and abrupt cutting margin and with ridge of the opposite side boldly accentuated; it is decorated with hunting trophies and foliation etched in relief (Text-figs. 94*a*, 94*b*, 94*c*, 94*d*), also with scenes of the chase of the red deer and of the hare. At the base of the blade, below the guard, appears a signature, "Gebr: Weyersberg in Solingen" (Text-fig. 94*e*).

The hilt is of filed steel; the guard is in the form of a scallop-shell which overlaps the scabbard rim, and the ridged treatment at the base of the guard is continued on the ferrule, which forms the support of the fusée, as well as on the pommel, which is modelled as an oblong rosette. The fusée is of buck-horn, delicately carved, picturing stags and does.

Plate XXXI

Inv. G 55.



Fig. 94 *a*



Fig. 94 *b*



Fig. 94 *c*



Fig. 94 *d*

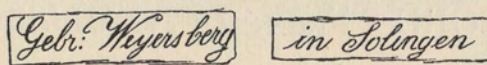


Fig. 94 *e*

95 SMALL SWORD ENGLISH (?) 1810

Hilt and scabbard are mounted in silver. The fusée is of ivory carved in torsade ridges. The pommel is in the form of a bird's

STUYVESANT COLLECTION

head holding in its beak a ring. The guard is rudimentary; the quillons are short and delicate, one turning pointward and one hiltward. The latter quillon retains a ring, from which, doubtless, a silver chain was continued to the pommel, thus forming a branche. The guard is decorated with a ridge and a moniliform ornament and shows centrally a six-petalled, flower-shaped ornament carried out *à jour*. The silver mounts of the scabbard bear an incised design in which a cross and circle, formed by punch-marks, appear on a background of radiating lines.

Inv. F 119.

Plate XXXI

96 HUNTING SWORD GERMAN Middle of XVIII Century

Hilt and mountings of the scabbard are of brass, gilded. The guard is of the usual convex type circular in outline; it depicts a stag vigorously attacked by hound and hunters, the picture inclosed in lobate rococo framework. The branche is of unusual form, its central ornament appearing as the upper part of a stag. The fusée is formed of a stag prong.

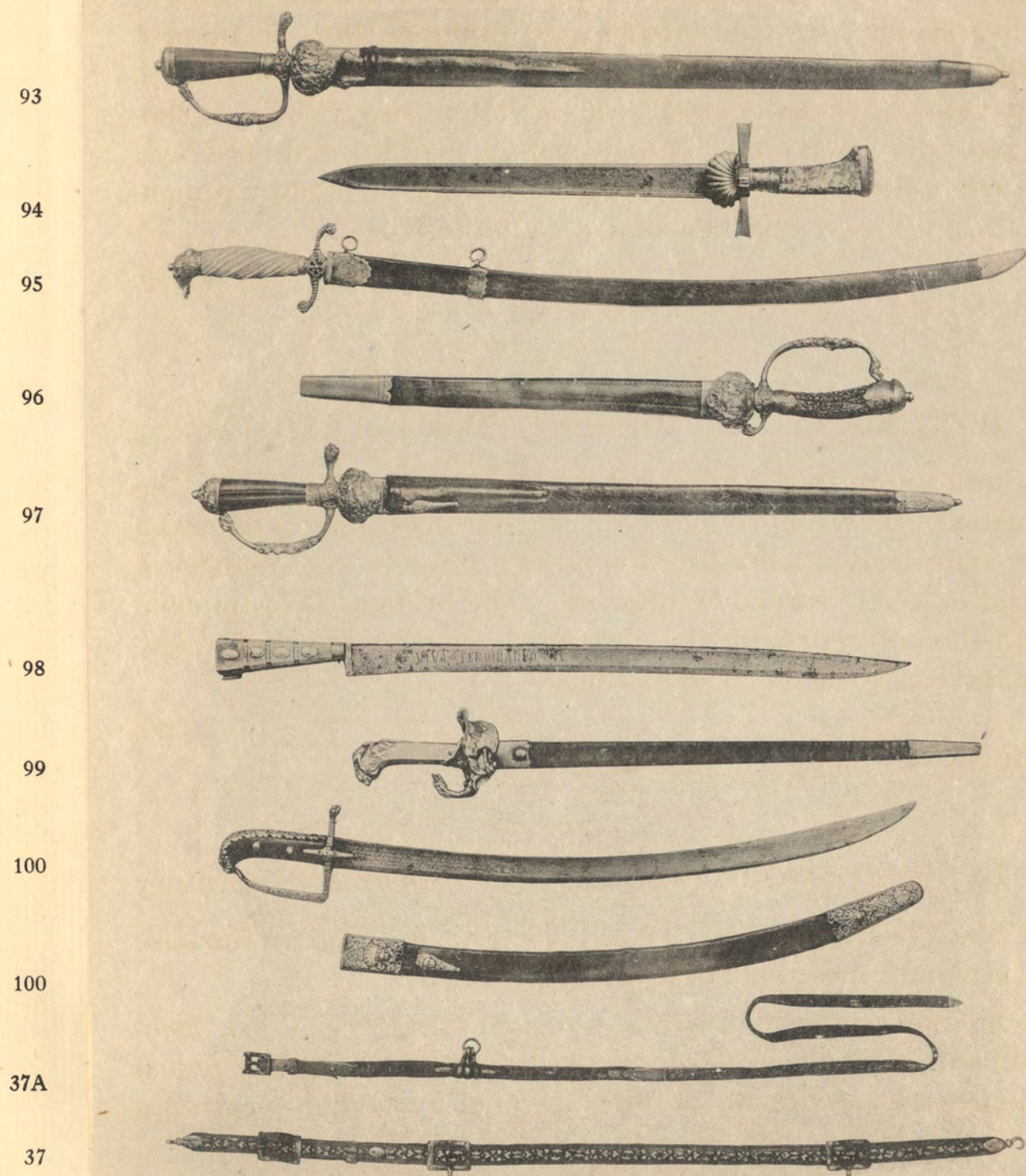
Inv. G 59.

Plate XXXI

97 HUNTING SWORD FRENCH (?) Middle of XVIII Century

The blade bears the word "Vivat" (Text-fig. 97), and on the base of the blade appear boar and stag in etching.

The hilt and scabbard have mountings of brass, fire-gilded, decorated with animals, grotesques, and hunting scenes. The guard is depressed, polylobate; it bears in relief a cavalier spearing a



HUNTING SWORDS, SMALL SWORDS. XVIII-XIX CENTURIES
SWORD BELTS. XVII CENTURY

ARMS AND ARMOR

boar. The background in this and other mountings of the sword is formed by a design punched in very small circles, suggesting the so-called fish-roe pattern in the background of late Japanese sword guards. The hilt develops only one quillon whose tip is fashioned as a grotesque head. The branche bears rococo ornamentation, and at its tip, close to the pommel, a hound is sculptured in full relief. The fusée is of horn decorated below with a bronze ferrule. This is margined with foliation.

Plate XXXI



Fig. 97

Inv. G 70.

98 SWORD

SICILIAN

Early XIX Century

The blade approaches the yataghan type, slightly concave in its cutting edge, and slightly convex along its back. The sides of the blade are ground with a single concave area in its outer (distal) two thirds. Near the back of the blade there is a long narrow groove extending from hilt to point. The blade is decorated by etching inlaid with gold, showing near the hilt the radiant sun and the inscription, "Viva Fernando IV. Re. Delle. Due. Sicilie." The inscription fixes the date of the object rather narrowly: Ferdinand IV (1751–1825) succeeded in consolidating the kingdom of the Two Sicilies in 1816.

The hilt is of ivory, flat-sided, wide in the pommel region, and mounted with transverse bands of silver. Of these the first incloses the base of the steel blade. The pommel appears only as the dilated ridges of the two ivory plates of the hilt. The last are

STUYVESANT COLLECTION

separated by a band of silver which corresponds in character to the transverse bands above noted. Bosses of silver, somewhat flattened and elliptical, appear at four points of the ivory fusée.

Inv. G 63.

Plate XXXI

99 SMALL OR HUNTING SWORD

Middle XVIII Century

GERMAN

Hilt and scabbard mountings in bronze, gilded. The guard, carved in a single piece, is stamped as a flying dragon which appears to coil about the base of the blade and lifts its head and neck to form the rudimentary branche. The fusée, nearly square in section, dilates to form the pommel, upon whose summit is a crouching monster whose head looks down in the direction of the dragon.

The present sword is difficult to identify. It may be of later date than at first appears (1810?). The only other example which the present writer recalls was sold in Vienna in March, 1912, at the Dorotheum, among the arms of Graf G. v. T., of K. v. L., and of Freih. v. B., where it was described (Lot 109) as "German, middle of the eighteenth century . . . a sabre of the life guard." The blade of this specimen bore the etched arms of Johann Friedrich Karl of Ostein (1743-1763), and the crowned monogram "T. P. F. R." This blade, however, may have been added to the hilt at a later time.

Inv. G 47.

Plate XXXI

ARMS AND ARMOR

100 SABRE GERMAN Last quarter of XVIII Century

Blade etched in hinder third with a Biblical inscription, close-set, the first six lines of the book of Genesis. It bears also the name of its maker, "Gebr. Weyersberg," and, on the reverse side, an etched figure of the Virgin and Child. Beyond this appears a small etched crucifix.

The hilt is decorated with gilded bronze. The pommel and fusée are continuous, and the bronze ornament at the end of the hilt is produced roundly with foliate margins along the back of the handle as far as the quillon.

All metal parts are chiselled with rosettes and foliation. The branche arises from, and at right angles to, the end of a quillon, a typical condition in swords of this period.

Unusually ornate for a sabre of its type.

The original scabbard is present. Its mountings are in gilded bronze, of large size, decorated after the fashion of the hilt.

Inv. F 122.

Plate XXXI

101 COURT SWORD

1780

Hilt of steel decorated with incised foliation on all parts excepting the pas d'âne, and showing typical work of a Strassburg fourbisseur.

The arm was evidently prepared for an officer in the service of Russia. The blade bears the inscription "Viva Catharine," and at

STUYVESANT COLLECTION

its base, immediately in front of the guard, the word in Russian letters, COANHГ (Soling[en]).

A large sword (1.05 m.) and heavy (0.84 kilo).

Inv. F 130.

Plate XXXII

102 COURT SWORD FRENCH Early XIX Century

Hilt of bronze gilded, carved and sculptured. The guard is decorated with a relief of "the dying Gaul." The quillons and branche bear delicately modelled laurel leaves. The pommel is in the form of a lion's head. The fusée is sheathed on each side with a wide, slightly rounded plate of mother-of-pearl.

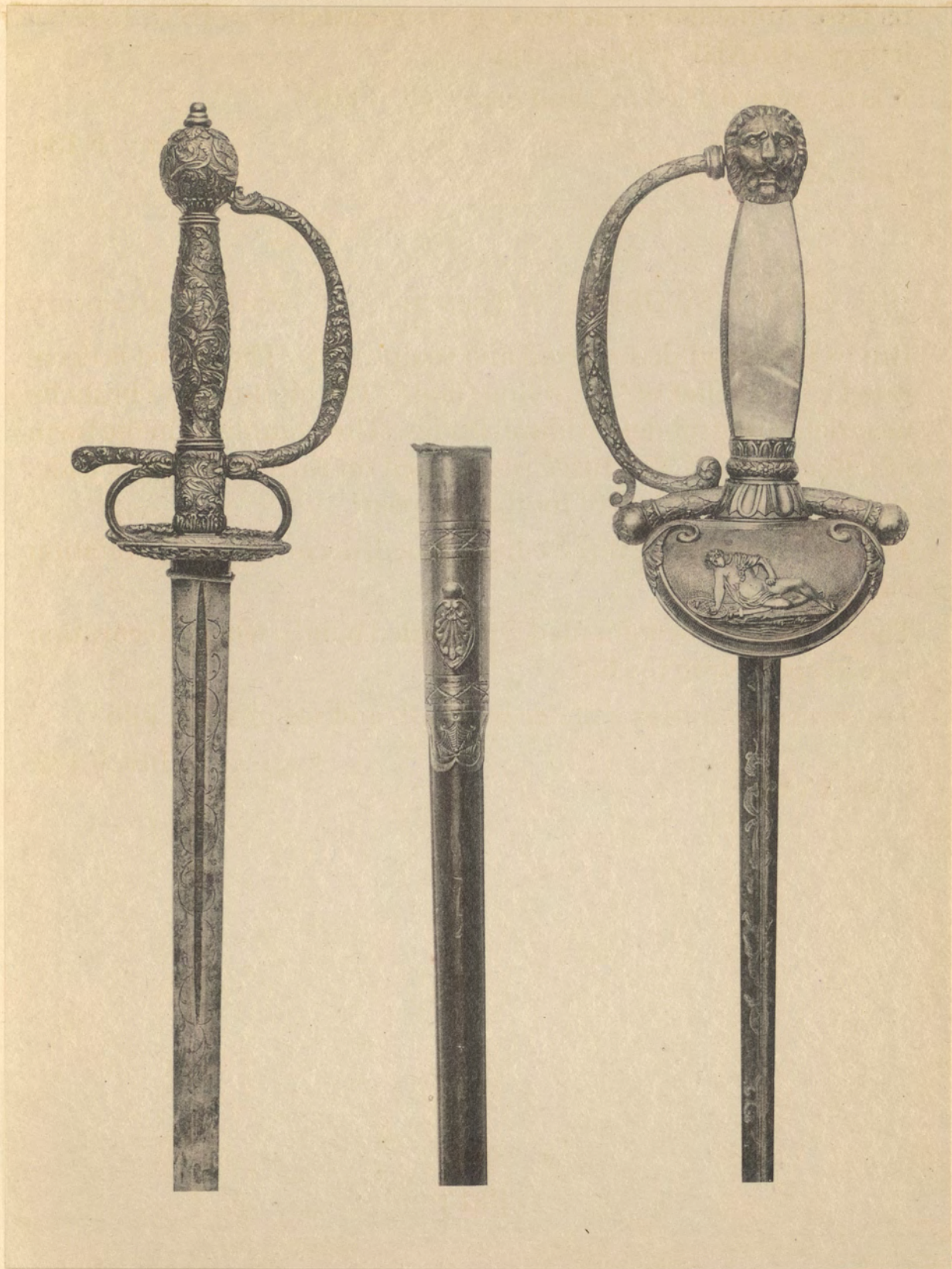
The blade is narrow, three-edged, blued, decorated with foliation etched and gilded.

The scabbard is ornamented with gilded bands, whose decoration is in keeping with the hilt.

The sword measures a meter in length and weighs 0.51 kilo.

Inv. F 132.

Plate XXXII



COURT SWORDS. XVIII AND XIX CENTURIES

101

102

102

DAGGERS

DAGGERS

103 DAGGER

FLEMISH

Early XV Century

A *dague à couillettes* with basal lobes of medium size. Fusée tapering; quillons short, curving forward so as to embrace the opening of the scabbard.

Blade single-edged, its back ornamented with filed surfaces along the basal third. It bears the poinçon of its maker. Text-fig. 103.

Plate XXXIII



Inv. G 3.

104 DAGGER

ENGLISH

1400

A typical *dague à rognons*, the large round "kidneys" carved in the wooden hilt near the base of the blade. The wood, in this case as in similar ones, is probably the root of ivy.

The blade is short and stout. It is rectangular in section from the region of the hilt for about one-quarter of its length; it then changes abruptly to lozenge shape.

Plate XXXIII

Inv. G 2.

105 STILETTO

GERMAN (?)

XVII Century

Blade narrow, quadrangular in section, separated from the handle by turned ornament.

STUYVESANT COLLECTION

The quillons and fusée are of steel, turned, the subspherical tips of the quillons corresponding in shape to the pommel.

The present type of arm is usually described as Brescian, but later studies indicate that arms very similar in decoration to the present one were produced in Strassburg during the seventeenth and eighteenth centuries. Judging from certain details, the present example may well prove to be of this workmanship.

Inv. G 46.

Plate XXXIII

106 KNIFE

SPANISH

XVIII Century

Handle formed of disc-shaped elements held together by the ferrule at the end of the handle. The handle is decorated with spindle-shaped supports and inset points of silver and of brass.

Inv. G 76.

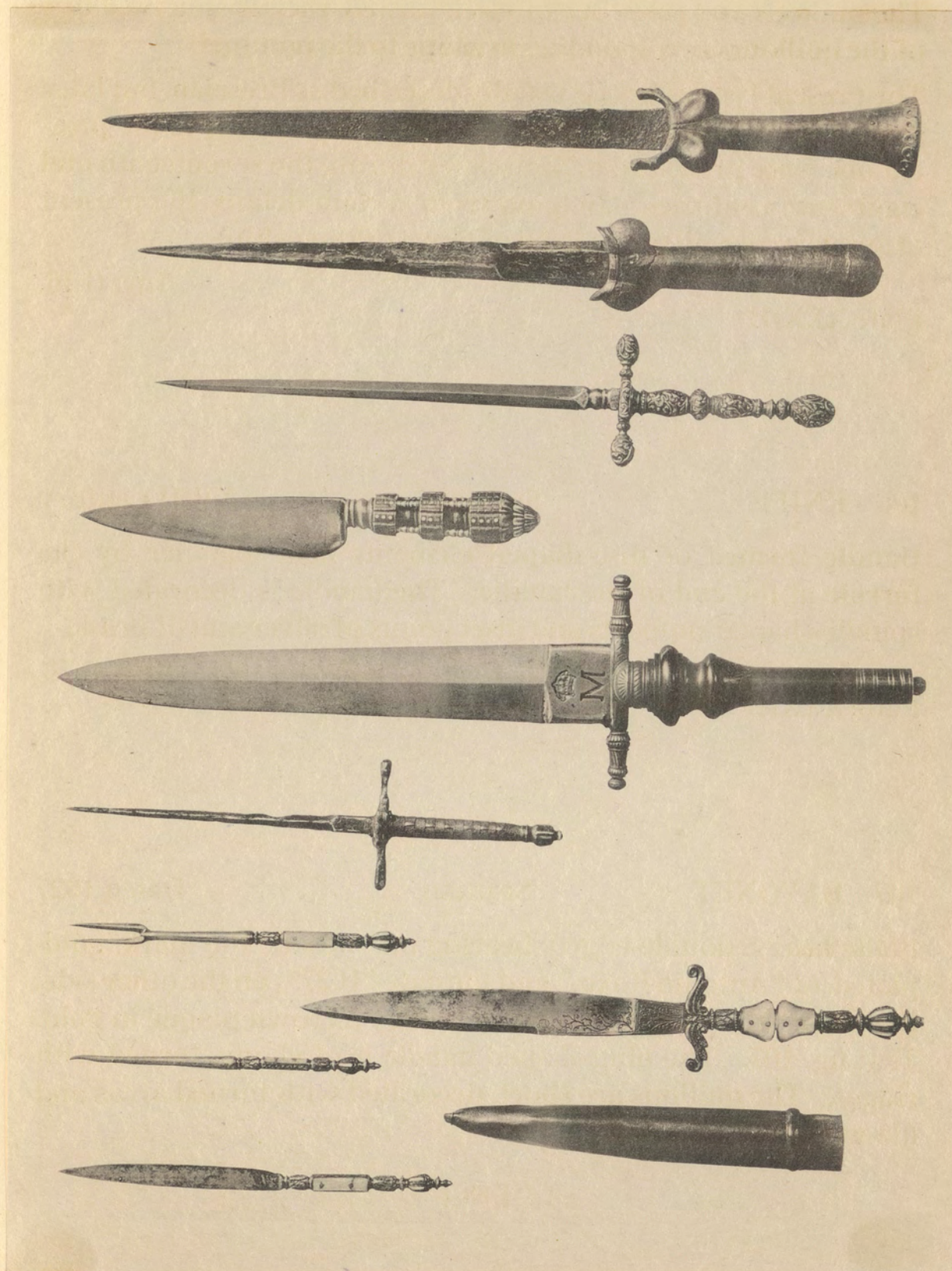
Plate XXXIII

107 BAYONET

SPANISH

Dated 1627

Blade heavy, double-edged, bearing on one side the mark, gold-plated, of "Antonio Roxo," and the date "1627"; on the other side, the letter "M" (Madrid), surmounted by a crown plaqué in gold. Text-fig. 107. The plug-shaped handle is of ebony, turned with ridges. The quillons are short, decorated with turned areas and file-work.



DAGGERS, PLUG BAYONETS, TROUSSE. XV-XVII CENTURIES
CAT. NOS. 103 (AT TOP) TO 109 (THIS NUMBER INCLUDING LAST FIVE OBJECTS).

ARMS AND ARMOR

From the collection of Baron de Cosson (Catalogue of 1893, Lot No. 42), who notes that it was in use at a date "earlier than that commonly attributed to the invention of the bayonet."

Inv. G 67.

Plate XXXIII

1627



M

Fig. 107

108 DAGGER

FRENCH

Late XVI Century

Hilt narrow, with short quillons and small anneau. The pommel is octagonal in section, ornamented with ridged file-work.

The fusée, restored, is broken into basket-like meshes by means of longitudinal bands of silver.

Inv. G 28.

Plate XXXIII

109 HUNTING SET (TROUSSE) FRENCH Late XVI Century

This contains a large knife, a small knife, and a fork and skewer fitting in an ancient morocco case.

The knife blades bear etched ornaments and are gilded near their base. Their handles are made up of sharply separated zones, some disc-like, some cylindrical. The short fusée is of mother-of-pearl; the neighboring metal-work is richly chiselled in acanthus leaves and gilded.

STUYVESANT COLLECTION

In all objects of this suite the pommel is a vase-shaped ornament in which vertical ridges are present, formed by incrustations of mother-of-pearl.

Inv. G 52.

Plate XXXIII

110 DAGGER

GERMAN

XV Century

Pommel and guard discoidal (*dague à rouelle*), each formed of two plates of steel. The grip is of wood, probably ivy root. The blade is long, tapering, double-edged, save in basal region.

The dagger measures 27 cm. and weighs 0.45 kilo.

From the collection of Herr Thill of Vienna.

Inv. G 84.

Plate XXXIV

111 DAGGER FOR LEFT HAND

SPANISH

XVII Century

Accompanies the rapier described as No. 71. The blade is of unusual merit: its back is decorated with filed lines, and near its base arise two long processes, within which a rapier blade could be caught and held. The marginal file-work, formed in many planes, is again an evidence of the high degree of specialization of this arm.

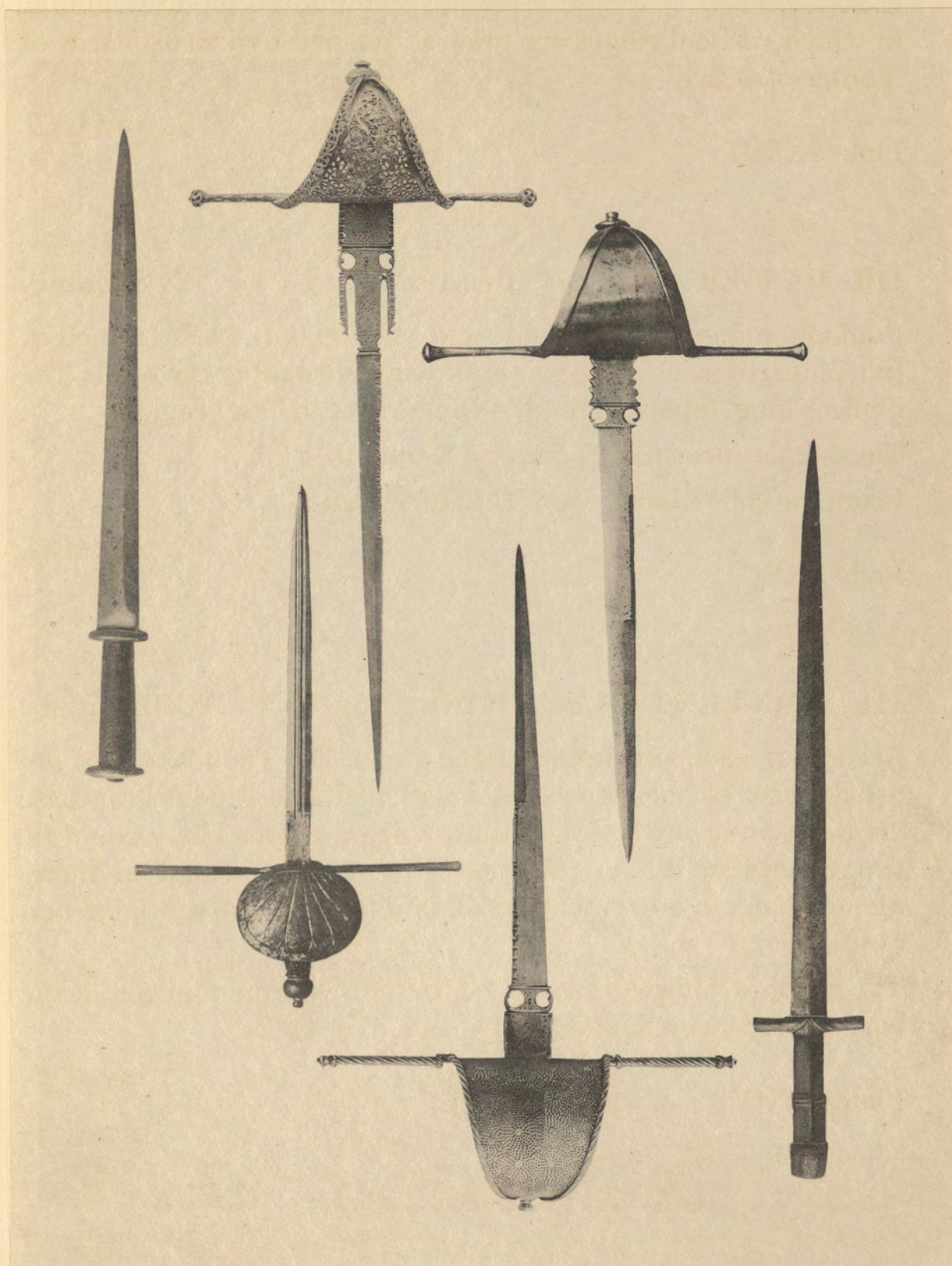
The mark of the swordsmith Pedro de Belmonte appears at the base of the blade (Text-fig. 111).

Inv. G 35.

Plate XXXIV



Fig. 111



DAGGERS. XV-XVII CENTURIES

110

113

111

114

112

115

ARMS AND ARMOR

112 DAGGER FOR LEFT HAND SPANISH XVII Century

Hilt simple, with guard undecorated. An overlapped margin is, however, present, which served to catch the point of the rapier.

Inv. G 40.

Plate XXXIV

113 DAGGER FOR LEFT HAND Late XVII Century
NEAPOLITAN (?)

Guard somewhat in the shape of a scallop shell, with radial lines incised. The hilt retains in part its gilding. The blade is stout, double-edged, ground with two deep longitudinal grooves, which extend nearly to the point of the blade.

Inv. G 6.

Plate XXXIV

114 DAGGER FOR LEFT HAND Early XVII Century
SPANISH

Hilt presents several unusual features. The guard, which is unusually wide in the region near the pommel, lacks an over-rolled border for catching the point of the sword; it is here finished with a torsade ornament, which reappears also on the quillons.

The broad, curved surface of the guard is decorated closely in perforated work with a pattern of spirals. These are formed of closely rolled tendrils ending centrally in a leaf-shaped ornament (Text-fig. 114).

The present form of *main gauche* is probably of somewhat earlier date than other examples in the Stuyvesant Collection:

STUYVESANT COLLECTION

this follows from its lack of an over-rolled margin in the guard and in the character of the torsade ornamentation, which still suggests the middle of the sixteenth century. The blade, also, is "generalized,"—it is double-edged for almost half its length, and its basal segment is smooth at its margin.

Inv. G 34.

Plate XXXIV

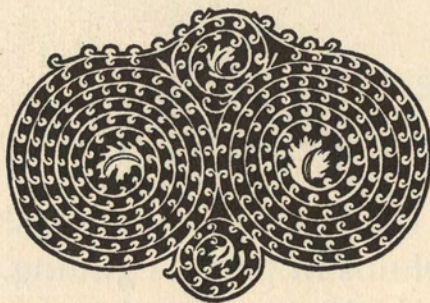


Fig. 114

115 DAGGER

GERMAN

XV Century

Fusée of box-wood, hexagonal in cross section. Quillons straight, short, round in section, sharply truncated. Blade long, tapering, double-edged, thick in the median line.

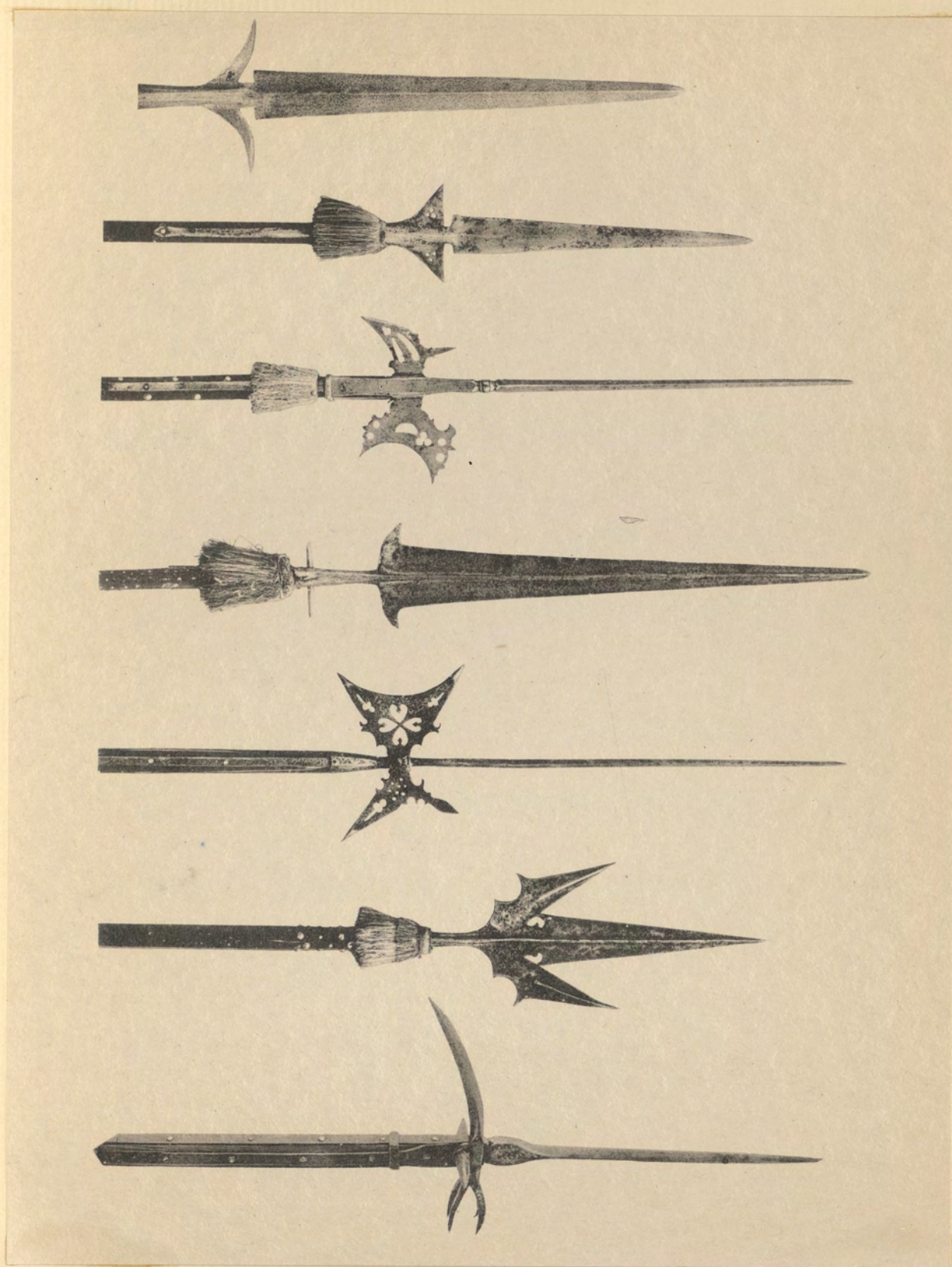
The dagger measures 49 cm. and weighs 0.59 kilo.

From the collection of Herr Thill, of Vienna.

Inv. G 83.

Plate XXXIV

SHAFTED WEAPONS



SHAFTED WEAPONS. XVI CENTURY
CAT. NOS. 116 (AT TOP) TO 122

SHAFTED WEAPONS

116 SPETUM VENETIAN (?) Early XVI Century

Blade of great length (56 cm.), stout, thickest in the median line. Lateral prongs slightly decurved; they were probably even of greater length.

A mark (Text-fig. 116) appears at the base of one of the lateral prongs; it has not been identified, although well known in arms in various collections, notably in the civic arsenal of Venice. A spetum bearing a similar mark is in the possession of the author (*v.* Catalogue of Loan Collection of Arms and Armor, Metropolitan Museum of Art, New York, 1911, p. 69).

Inv. H 57.

Plate XXXV



Fig. 116

117 WAR PIKE SOUTH GERMAN XVI Century

This form, catalogued often under the curious name "Boemischer Ohrloeffel," is known to have extended in use from the fifteenth to the middle of the seventeenth century. The lateral lobes of the present example are unusually large, and they bear three perforations on each side.

From the Ulmann Collection, Munich.

Inv. H 35.

Plate XXXV

STUYVESANT COLLECTION

118 HALBERD ITALIAN (?) End of XVI Century

Apical region long, narrow, quadrangular in section, separated from the hinder region by file-work. The beak is prominent and decurved, decorated with a basal spine-shaped process, and with two large keyhole-shaped perforations. The cutting blade is reduced, boldly crescentic, ornamented with serrate sides and with perforations.

Inv. H 26.

Plate XXXV

119 PARTIZAN ITALIAN Middle of XVI Century

Earliest type, formed as a *langue de bœuf*, wide, long and tapering, and provided with median keel. The base develops the lateral prongs of a partizan; in this region an etched ornament is present which advances along the blade as an acanthus leaf.

Inv. H 33.

Plate XXXV

120 HALBERD FRENCH (?) Late XVI Century

An unusual form, in which the apical blade is reduced to a spike. This is long, narrow and quadrangular in section. The beak is wide, down-turned, reinforced at its tip, and decorated with a pierced ornament; it is unusual in bearing a prominent spine-like ornament on its upper margin. The blade is gracefully à jouré

ARMS AND ARMOR

in a pattern of quadrifoils and trefoils; its upper and lower borders are denticulate, its cutting rim concave, with points reinforced.

Inv. H 68.

Plate XXXV

121 KORSEKE ITALIAN Early XVI Century

Wide-bladed, heavy form, reinforced with acute median ridge which extends from ferrule to apex. The lateral blades are similarly reinforced but in outer half only. The basal region is ornamented with bold denticulations, two in each side.

A type widely used in northern Italy during the first half of the sixteenth century.

Inv. H 41.

Plate XXXV

122 LUCERNE HAMMER SWISS XVI Century

A specimen unusually light for this type of pole-arm. The "hammer" is slender, with its four prongs developed in narrow processes, slightly converging. The apical spike is narrow, short, but greatly dilated at its base; here it is ornamented with punched dots.

An original shaft is present, with the usual bretelles on the four faces.

Inv. H 83.

Plate XXXV

STUYVESANT COLLECTION

123 FAUCHARD

ITALIAN

About 1525

Blade long, with straight back and convex cutting edge. The beak is large, provided with a blunt apex and with two long lobes, one above and one below. These curve outward and their ends are outlined as ornamental lion heads. The beak itself bears marginal indentations, three above and three below; its middle region is ornamented with a rosette made up of seven circular perforations. At the base of the blade, on each side, a short process is developed, spreading out somewhat as a fleur-de-lis, but heavy and obtuse. The blade springs from a broad and rounded basal plate which in turn is supported by a wide ferrule, rectangular in section.

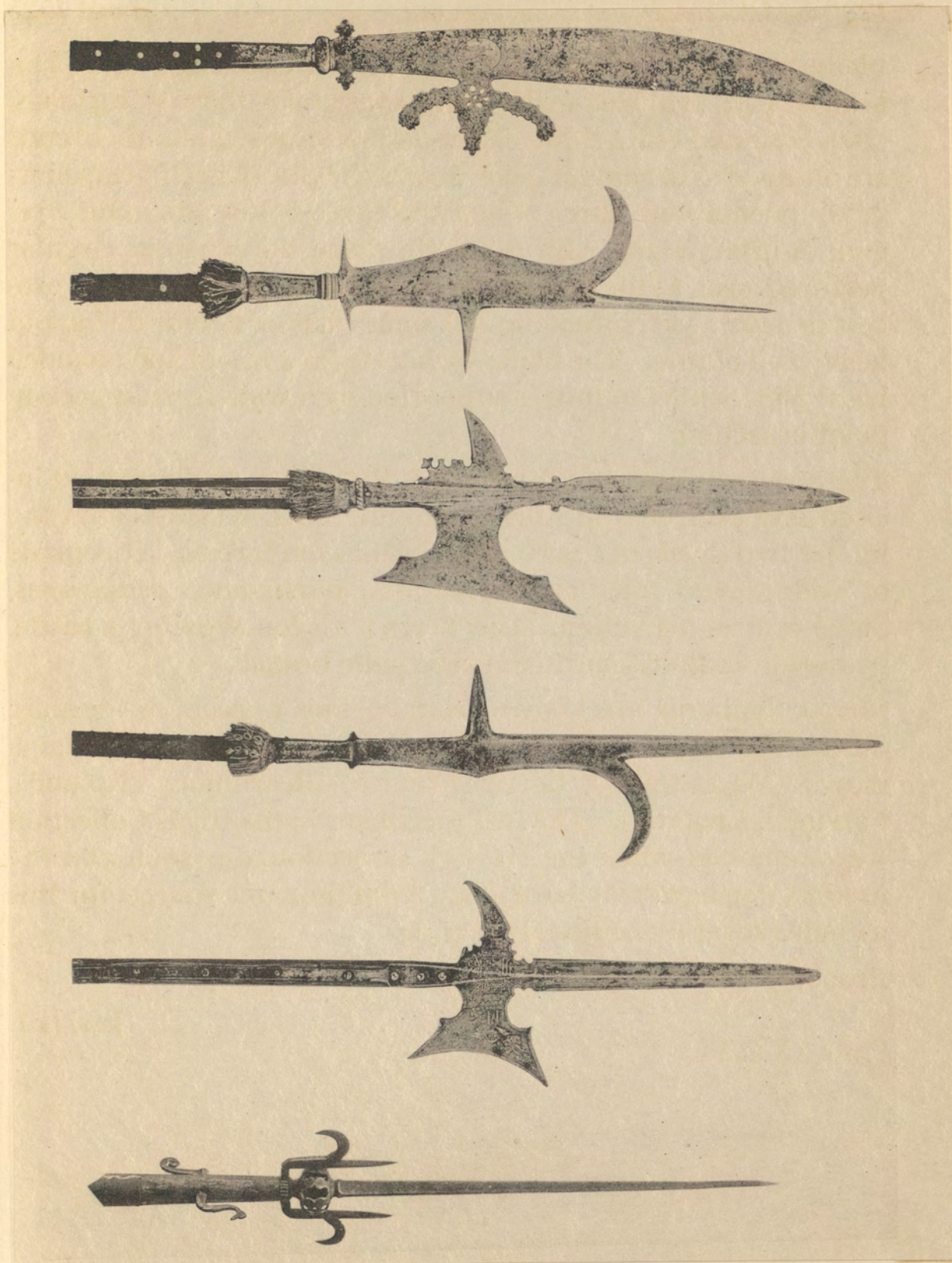
The rare feature in this fauchard is the elaborate decoration incised and punched, in lines of minute dots, which covers the hinder two thirds of the blade as well as the ferrule. It consists of wide-spread foliation, arabesques, renaissance personages, and a central medallion. This bears a blazon showing a castle, by its side a saintly figure bearing a palm branch.

Similar halberds are known from various collections—among others, the Riggs (Paris), Gates (formerly in Yonkers), Have-meyer (Westchester), Correr (Venice), Beardmore (Uplands, Fareham, England). The two specimens in the Riggs Collection were obtained when the Meyrick Collection was sold, and the present fauchard may have come from the same source, for this included several additional examples.

Probably Venetian (Zante).

Inv. H 1.

Plate XXXVI



SHAFTED WEAPONS. XVI CENTURY
CAT. NOS. 123 (AT TOP) TO 128

ARMS AND ARMOR

124 GUI SARME

ITALIAN

About 1500

A wide-bladed form, with reduced apex. The latter is short, narrow and so reinforced that it becomes a spike, quadrangular in section. The beak is similarly reinforced, but of great length. The transverse prongs at the base of the blade are also of unusual length. The blade itself widens notably in the region opposite the beak, and here its cutting border rounds outward to an obtuse point.

In general shape this arm suggests a Siennese model.

Inv. H 29.

Plate XXXVI

125 HALBERD

FRENCH (?)

About 1530

Large form, retaining many primitive or Gothic features. Thus the blade, apex and beak are continuous in the same flattened plate of metal; the ferrule extends widely through the blade into the apex; the cutting rim of the blade is straight, and the beak is finished with a wide base with denticulate border, the lower corner of which is developed as a trefoil.

On the other hand, it is clear that this halberd belongs well within the first third of the sixteenth century, for the apex of the blade has a lanceolate outline, a median thickening, and small transverse processes at its base.

A simple halberd, but of rare form and unusual size.

Inv. H 28.

Plate XXXVI

STUYVESANT COLLECTION

126 GUI SARME

ITALIAN

End of XV Century

Long and slender form. It is given an early date since its apex, beak and hook are developed in the same flattened plate of metal, and since all its margins are sharpened not only on the side of the hook but along the opposite side as well, as far at least as the base of the beak. There is no mark present. The basal prongs have lost their tips.

Inv. H 42.

Plate XXXVI

127 HALBERD

AUSTRIAN

1578

Large halberd of state guard of the Archduke Ferdinand of Austria. It has: apical blade, wide, long and double-edged, its tip somewhat obtuse; blade with cutting margin concave; beak prominent and slightly decurved; and general outline ornamented with a series of indentations at the region where beak, blade, apex and ferrule meet.

Decoration etched on nearly all parts; in the centre are the archducal arms, on either side the letters "F. E.—Z. O." (Ferdinand Erzherzog zu Oesterreich).

Similar halberds occur in many collections—among others, in Vienna, Munich, Paris, Berlin, and New York. They appear in the private collections of Messrs. Riggs, Keasbey, Pauilhac and Converse.

Inv. H 25.

Plate XXXVI

ARMS AND ARMOR

128 MILITARY FORK FRENCH (?) Late XVI Century

Lateral prongs greatly reduced in size and provided with de-curved, hook-shaped processes in their outer margin.

At the base of the apical spike is a melon-shaped ornament with wide radial perforations.

The arrêt is unusual: on one side it curves forward and is outlined as the head and neck of a swan-like bird; on the other side it passes sharply backward and ends in a close coil.

From the collection of Baron de Léry (Paris).

Inv. H 84.

Plate XXXVI

129 HALBERD SAVOYARD XVII Century

With heavy head, tripartite beak and wavy margins. The apical blade is wide, heavy, with flukes slightly lobate. Ferrule separates blade from shaft, and apex from blade.

The original shaft is present, studded with brass nails in rows which intersect and form lozenges. In the centre of these lozenges appear larger brass nail-heads, shaped as the cross of Savoy.

This type of halberd was carried by guards (Suisses) in the various European courts during the late seventeenth century,—*e.g.*, the Swiss guard of Louis XIV.

Inv. H 23.

Plate XXXVII

STUYVESANT COLLECTION

130 HALBERD

GERMAN

Late XVI Century

Apical blade, wide, lanceolate, provided with a sharp median ridge. The beak is acute, moderately long, and furnished at its base with short recurved prongs. Similar prongs occur as well at the base of the apex and at the base of the cutting blade. The latter is reduced in size; its cutting border is moderately concave.

The entire head is highly ornate, decorated with etching in South German style. In this, delicate foliation appears on a background studded with white points. Borders are etched uniformly with parallel lines suggesting roping. The beak and blade are ornamented by rosettes in pierced work.

The original shaft is present, carved in bands suggesting the scales of a pine cone.

Probably of Nuremberg workmanship, *circa* 1570.

Inv. H 9.

Plate XXXVII

131 SPETUM

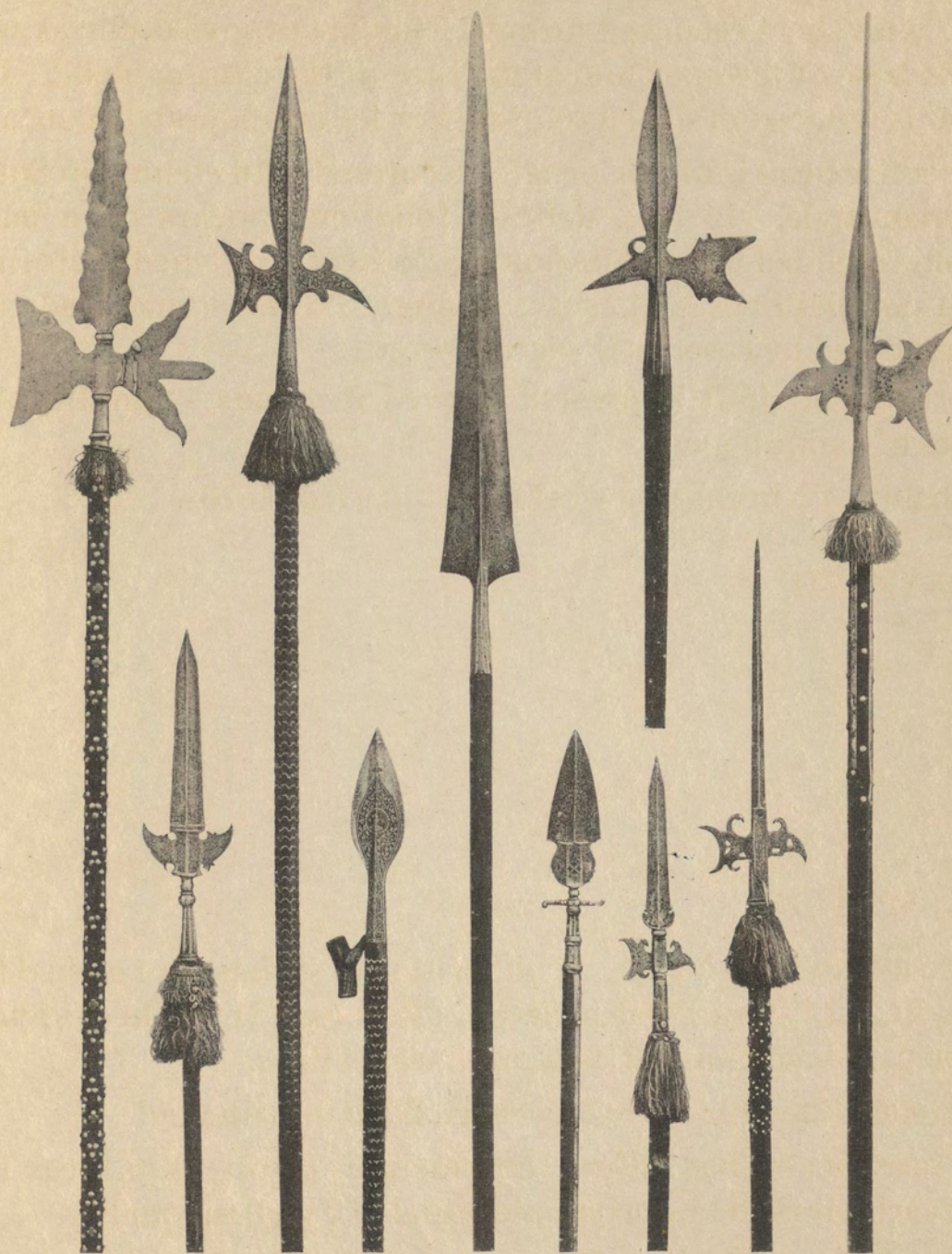
ITALIAN

1525

Blade a *langue de bœuf*. At either side of its base are etched figures, 9 cm. high, of Landesknechte (Text-fig. 131). These appear against a background of close-set parallel lines.

All etched lines appear to have been filled in with gold.

The present arm has suffered considerably on one of its faces, but is nevertheless an important piece and of excellent quality.



SHAFTED WEAPONS. XVI-XVIII CENTURIES

129

134

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ARMS AND ARMOR

An armorer's mark, dagger-shaped, appears at the side of the blade, on the plastron of the etched figure at the left.

Inv. H 34.

Plate XXXVII



Fig. 131

132 HALBERD

GERMAN

End of XVI Century

Apical blade, wide, lanceolate, provided with sharp median ridges. The beak is acute, long, having on the upper (distal) side a single process which curves backward and becomes attached to the base of the apical blade. The cutting blade is some-

STUYVESANT COLLECTION

what reduced; it extends far sideways, its lateral or cutting edge deeply concave. It is decorated with close-set etched ornament of later date.

It bears the mark of an armorer (Text-fig. 132).

Plate XXXVII



Fig. 132

Inv. H 5.

133 HALBERD

FRENCH (?)

XVII Century

A late form characterized by the development of acute prongs in the region where blade, beak and apex come together. The apex is remarkable in being quadrangular in section in anterior half, and wide, double-edged, and lanceolate in posterior half. The cutting rim of the blade is concave, but develops a low point near the middle. The decoration is in the form of hexagonal rosettes in pierced work on either side of blade and three perforations in a transverse line on cutting blade and on beak.

Inv. H 22.

Plate XXXVII

134 PARTIZAN

ITALIAN

1671

Blade of medium size. Apex double-edged, each lateral prong having basal processes, two above and two below.

Decoration closely incised in all parts. Near the point of the blade are the double-headed eagle and the words "Anno 1671." It bears the inscription, "Ardaces Joubat Fournet Sol di Gloria,"

ARMS AND ARMOR

and at the base of the blade occurs the name "Ruewein." On the opposite side of the blade is inscribed "Vincere aut Mors," and at the base of the blade "Franciscus." This probably completes the name of the blade-maker, Franciscus Ruewein (Text-fig. 134).

Length of blade and ferrule, 59 cm.

Inv. H 19.

Plate XXXVII

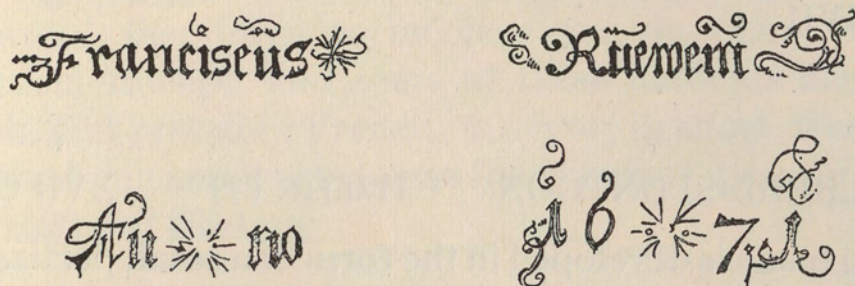


Fig. 134

135 BOAR SPEAR

GERMAN

Late XVI Century

Head widely lanceolate, decorated with engraving (of later date?). Shaft carved closely with scales as in pine-cone. An arrêt present, formed of a plate of buck-horn.

Inv. H 31.

Plate XXXVII

136 SPONTOON

PRUSSIAN

1750

The apical blade forms a long triangle; it bears the initials "F. R." surmounted by a crown and the inscription "Artillerie Royale"; at each hinder angle of it is etched a hand-grenade. The re-

STUYVESANT COLLECTION

mainder of the blade is circular, ornamented with perforations, and springing from a turned ferrule. An arrêt is present, ornamented with file-work.

A number of European collections exhibit spontoons of the present type. They were carried by non-commissioned officers of the grenadiers of Frederick II.

Inv. H 77.

Plate XXXVII

137 HALBERD-SPONTOON ITALIAN (?) XVII Century

The apical blade is developed in the form of a small partizan with terminal lobes curved forward. The beak and cutting blade are greatly reduced and the basal ornaments assume the form of bird heads which are directed vis-à-vis. The basal region is ornamented with incised foliation and stamp-work.

Halberd-spontoons of this type date from 1650 to 1675, perhaps even as late as 1700. They have been described as French, Flemish, German and Italian.

Inv. H 18.

Plate XXXVII

138 HALBERD ITALIAN (?) Early XVII Century

The present arm has a pike-like apex, diamond-shaped in section, and lacks a ferrule separating it from the remainder of the head. Beak and blade are greatly reduced. They are developed in the form of birds (dragons?) crouching vis-à-vis, silhouetted simply, but given more elaborate detail by etching. The poinçon of the

ARMS AND ARMOR

maker has been lost: it appeared (probably on a plaque of gilded bronze) in a depression formed in the median part of the arm, between the heads of the ornamental dragons.

The shaft is original, and its anterior portion is decorated by intersecting lines formed of nail-heads. A beak-like arrêt is present.

Arms of this type are well known in Italian collections, and their engraving suggests an Italian rather than a German hand. Variants of this form occur, however, in many collections throughout Europe, and some of these halberds are German, Flemish, and probably French; the type, in short, was a widely distributed one and it was in use for over half a century, say, between 1590 and 1650.

Inv. H 17.

Plate XXXVII

139 HALBERD NORTH ITALIAN Late XVI Century

A large form whose apex is separated from the remainder of the iron head by an ornamental rosette formed of staple-shaped elements.

The apex is double-edged, stout, decorated with thin slot-shaped perforations in the median line.

The blade and beak are stencilled with perforations, which mark out flowers and leaves, a pattern further enriched with borders and traceries in fine punched work.

Length of head, from apex to base of ferrule, 56 cm.

The shaft is original.

Inv. H 81.

Plate XXXVIII

STUYVESANT COLLECTION

140 FAUCHARD ROMAN 1600

Fauchard of the state guard of Cardinal Borghese (who became, in 1605, Pope Paul V), whose arms it bears, surmounted by the cardinal's hat. The blade is richly incrustated with precious metals, and is engraved and blued. In the scheme of decoration appear scrolls, strap-work and medallions; and in intervening spaces there are delicate tracteries in damaskeen.

The blade and ferrule measure together 87 cm.

Over a score of these splendid halberds were in the possession of the Borghese family until about fifty years ago.

Inv. H 78.

Plate XXXVIII

141 HALBERD NORTH ITALIAN Late XVI Century

A large halberd with spike-shaped apex, decorated by perforations, incised lines and foliations.

Length, from apex to base of ferrule, 68 cm.

The original shaft is present.

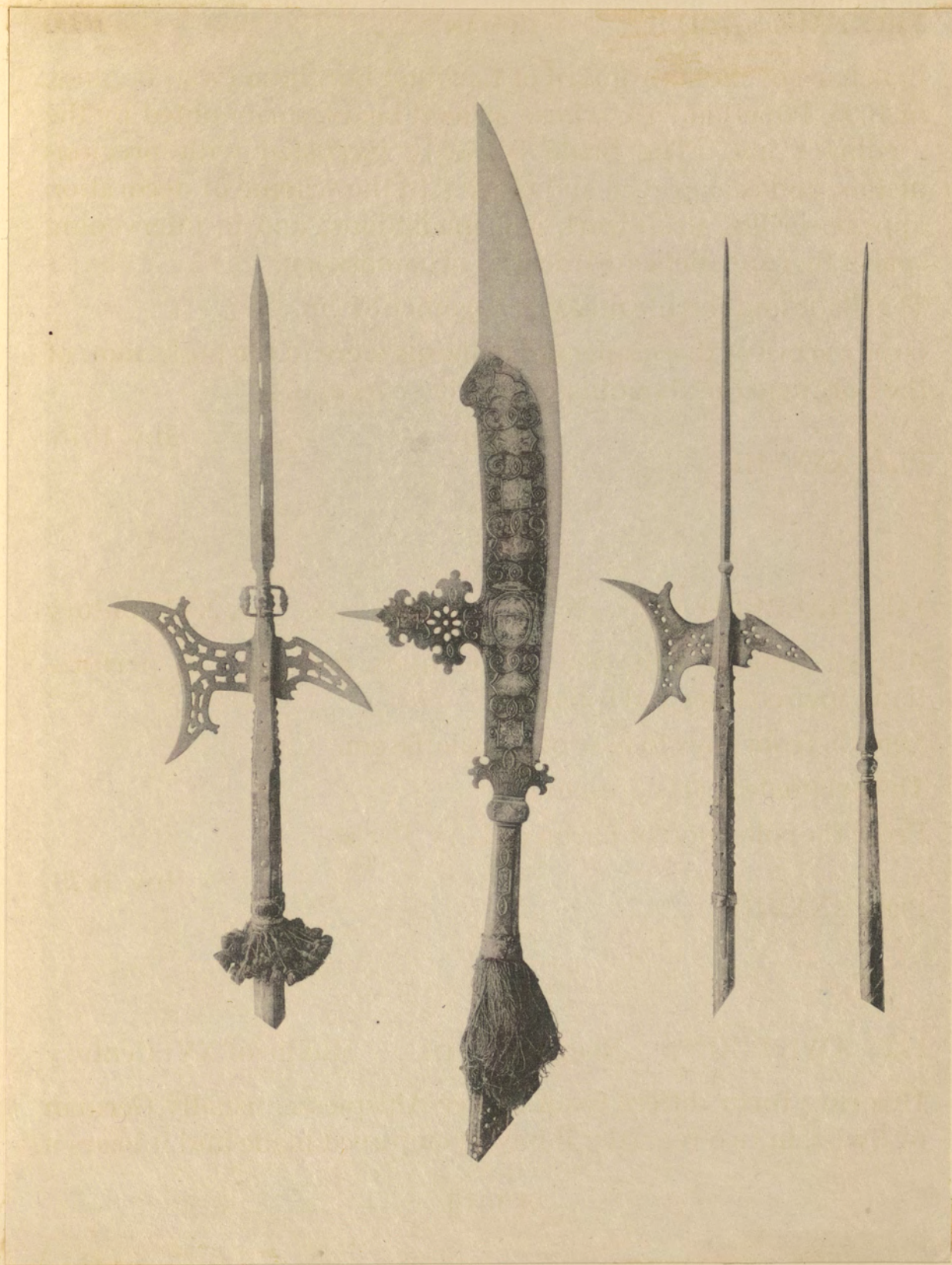
From the collection of Baron de L  ry, Paris.

Inv. H 79.

Plate XXXVIII

142 AWL-PIKE NORTH ITALIAN Middle of XVI Century

This rare form differs from earlier Ahlspiesse, usually German or Swiss, in two regards: it has an engraved blade and it bears a



ITALIAN POLE ARMS. XVI CENTURY

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ARMS AND ARMOR

turned ornament near its ferrule. The engraving is distinctly Italian, of the fashion one sees in Bolognese and Florentine halberds; it occurs in bands on the four sides of the blade.

The shaft is original, and it was strengthened primitively by a band of iron rolled about it spirally. This method of strengthening the shaft is known in France, Austria, Germany, Switzerland and northern Italy.

From the collection of Baron de Léry, Paris.

Inv. H 80.

Plate XXXVIII

CROSSBOWS

CROSSBOWS

143 CROSSBOW

GERMAN

About 1550

Model of medium size (*halbe Rüstung*), its total length 80 cm., its weight 6.50 kilos. The stock is entirely incrustated with bone and elaborately decorated with bands of foliation, animals, hunting scenes and masks. It is probably of Dresden workmanship, made by a member of the family of Haenisch. The trigger is ornamented with etched ornament in spirals.

The winder is dated 1561, and bears an armorer's poinçon, a crossbow and the initials F. V. Text-fig. 143. The long ratchet plate, the inner part of the cog-case and the lower half of the winding arm are decorated with closely etched ornamentation, corresponding in style to the etched ornament on the trigger.

The present crossbow came into the hands of Mr. Stuyvesant from Messrs. Harding in London. They purchased it in Switzerland at the Castle of Schwandegg.

Inv. I 12.

Plate XXXIX



Fig. 143

144 PRODD

FRENCH

Late XVI Century

Stock carved in low relief with renaissance ornaments and bor-

STUYVESANT COLLECTION

ders. Its metal bands are decorated with file-work and etching. Its weight is 1.8 kilos, and its length 91 cm.

An elaborately ornamented specimen of its class.

Inv. I 13.

Plate XXXIX

145 PRODD FRENCH (?) Early XVII Century

Small and light form, of excellent workmanship. The metal mountings, especially those of the trigger and of the catch for the "cradle," are decorated with file-work, mainly in a design of spindles. A carved wooden lion forms an ornament for the stock in the region held by the trigger-hand. The butt terminates in a turned ivory "mushroom" which could be held against the shoulder.

Inv. I 3.

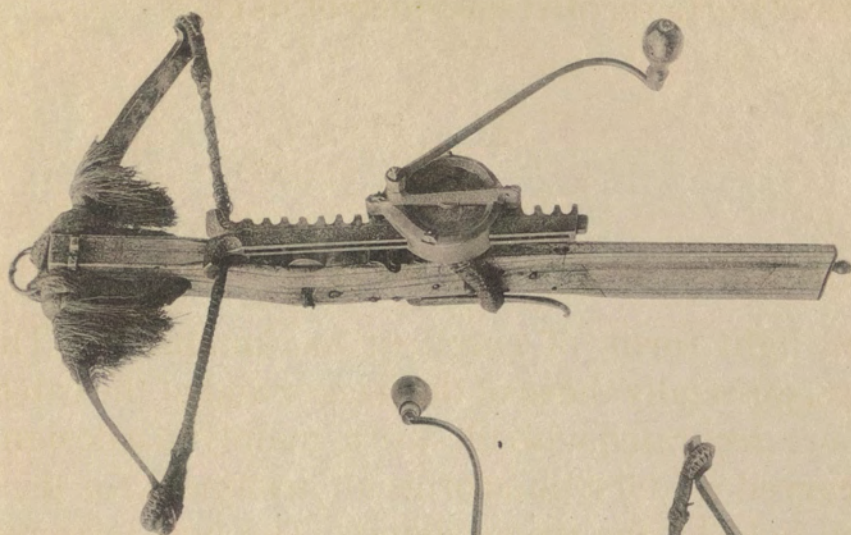
Plate XXXIX

146 CROSSBOW SOUTH GERMAN Late XVI Century

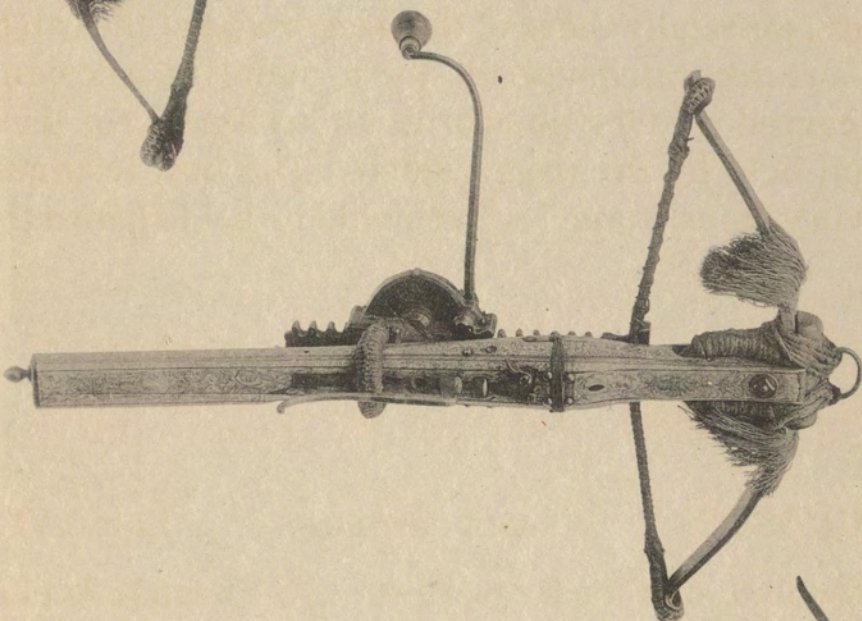
Of intermediate size, the halbe Rüstung of German experts. The upper surface of the stock bears inset plates of bone, engraved probably by a member of the Haenisch family, crossbow-makers to the Saxon court. The sides of the stock are ornamented with inlaid and incised plates of bone which form on either side the halves of a popinjay.

There can be no question that the present example forms one of a series of crossbows from the guild in Dresden, whose meets have been held annually for over four centuries.

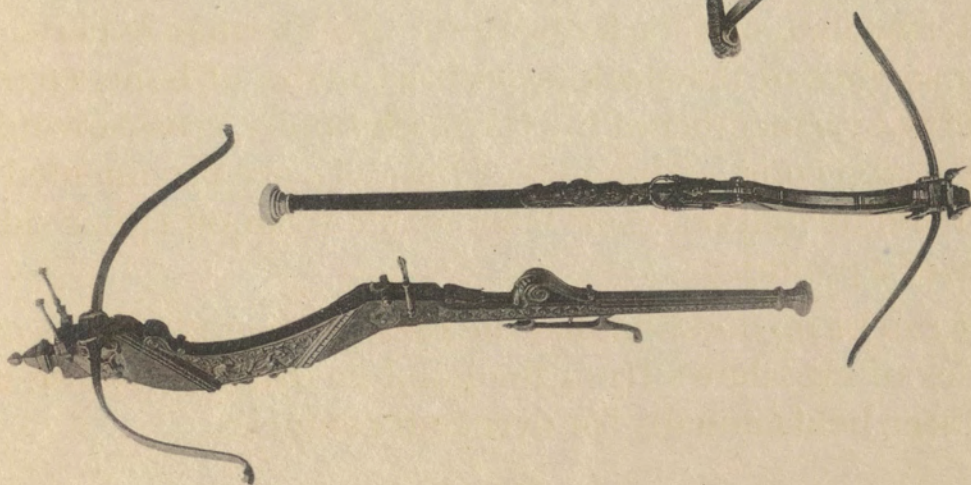
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CROSSBOWS. XVI-XVII CENTURIES

ARMS AND ARMOR

Cf. G. Adolph Schultze, *Geschichte der privilegierten Bogenschützen Gesellschaft zu Dresden*. Dresden, 1913. Pp. 319, Plates XX.

Plate XL

Inv. I 1.

147 STIRRUP CROSSBOW WITH WINDLASS XVI Century

GERMAN

A Gothic type whose use extended into the seventeenth century.

The greater number of specimens actually preserved date from the first half of the sixteenth century, although retaining numerous features which suggest an earlier date, as in the treatment of the carrier of the cord, the shanks of the winder, and the metal socket which fitted the windlass to the stock. This socket is apt to bear a design of trefoils and quadrifoils in the style of the fourteenth and fifteenth centuries.

Plate XL

Inv. I 6.

148 CROSSBOW

GERMAN

Late XVI Century

Of intermediate size (halbe Rüstung). The upper surface of the stock is incrustated with bone. On this there are incised delicate traceries and a mascaron, the latter appearing immediately behind the nut. The present arm bears the number 11, and evidently belonged to a series of crossbows owned by a civic guild (Dresden).

Plate XL

Inv. I 4.

STUYVESANT COLLECTION

149 CROSSBOW WINDER NUREMBERG Late XVI Century

Of simple form, with pulley-wheel exposed. It bears the mark of its maker, a shield on which appears an inverted crescent below two small stars (Text-fig. 149). Similar marks occur on pistols which date from this period, together with the proof mark of Nuremberg (*e.g.*, specimens in the civic arsenal of Venice); this fixes, therefore, the place of origin of the present winder.

In the Stuyvesant Collection the object was associated with the crossbow, No. 155.

Inv. I 9A.

Plate XL



Fig. 149

150 CROSSBOW WINDER GERMAN 1585

Of simple form, dated 1585, bearing the maker's initials, L. D., and his poinçon, a running stag and a hunting bugle. Text-fig. 150. Similar winders occur in several collections: a specimen which bears the same mark is in the Lifruskammarén (Stockholm), No. 33*i*.

The object at present accompanies the crossbow No. 156 in the Stuyvesant Collection.

Inv. I 1A.

Plate XL



Fig. 150

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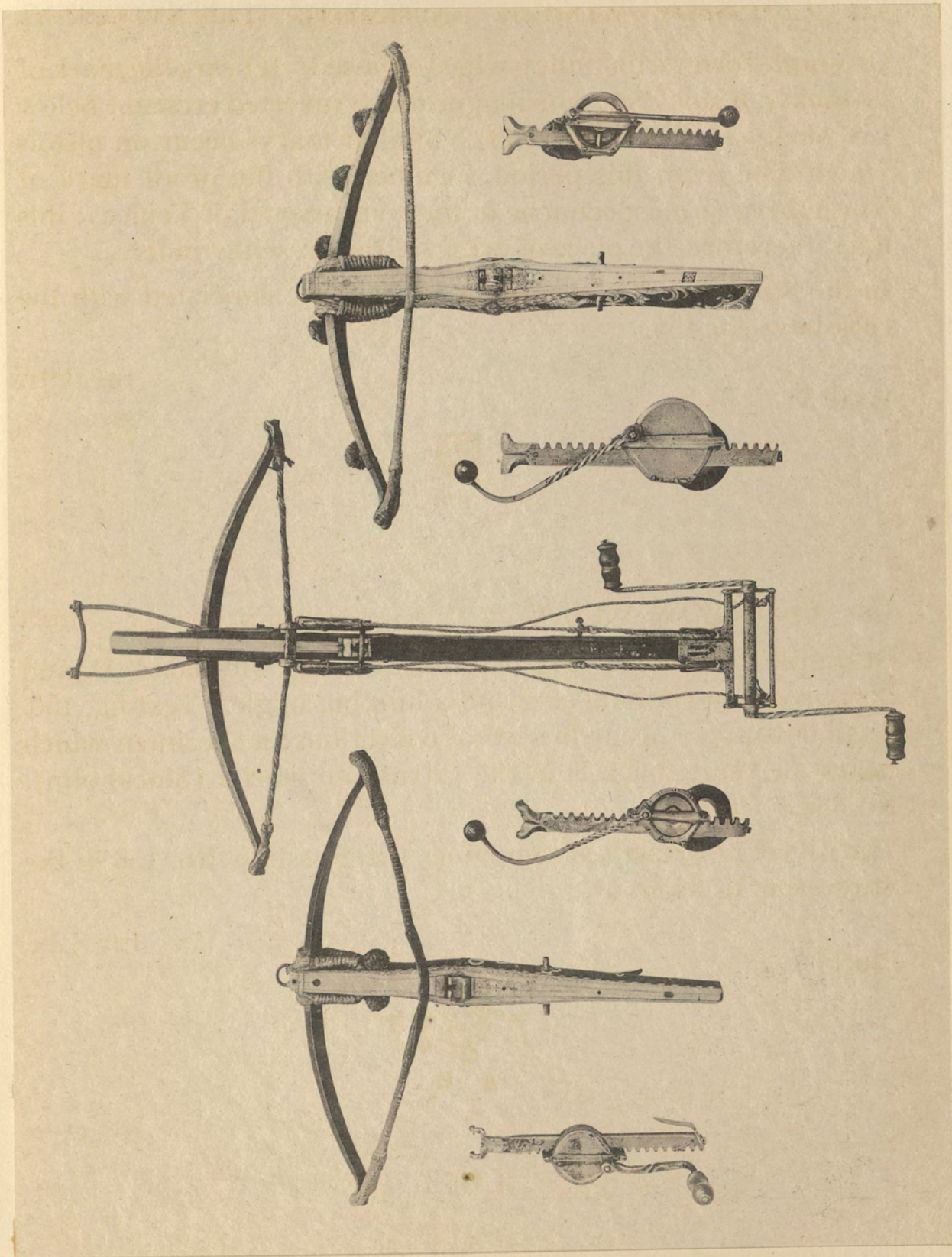
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CROSSBOWS AND WINDERS. XVI CENTURY

ARMS AND ARMOR

151 CROSSBOW WINDER GERMAN Late XVI Century

Decorated with incised lines and sprays and bears the mark of the maker, the letter "W" surmounting a star (probably Wilhelm von Worms). Text-fig. 151. The shank of the windlass is delicately twisted.

This object accompanies the crossbow No. 148 in the Stuyvesant Collection.

Inv. I 4A.

Plate XL



Fig. 151

152 CROSSBOW WINDER GERMAN XVI Century

Of simple form, and of somewhat earlier date than the examples before described. It has the cord-grip in the shape of a hook, the cog-case thicker and simpler, and the winder uplifted, shorter and stouter, ornamented with a torsade ribbing of only two turns. It bears the maker's mark on the cog-case.

It accompanies the crossbow No. 153 in the Stuyvesant Collection.

Inv. I 8A.

Plate XL

153 CROSSBOW SOUTH GERMAN Late XVI Century

Example of intermediate size (halbe Rüstung). The stock is covered along the entire upper side with plates of bone. The under

STUYVESANT COLLECTION

side is inlaid with the same material in foliation and in the form of a popinjay. The present crossbow appears to have belonged to the crossbow guild of Dresden.

Inv. I 8.

Plate XLI

154 PRODD

GERMAN

About 1600

Simple form, for bird-shooting. The stock ends in a turned ornament. The cord is lacking.

Inv. I 2.

Plate XLI

155 CROSSBOW

SOUTH GERMAN

Dated 1572

Of intermediate size (halbe Rüstung). The upper portion of the stock is heavily plated with bone.

Inv. I 9.

Plate XLI

156-165 COLLECTION OF CROSSBOW BOLTS

XVI-XVIII Centuries

Ten bolts, or quarrels, including forms designed for hunting and for war. The war bolts are typically the specimens shown in Figs. 162, 165 in the plate (XVI century). Less typical are Figs. 157, 159 (XVII century). A whistling bolt appears in Fig. 161. Two of the bolts, Figs. 160 and 163, were used for cut-

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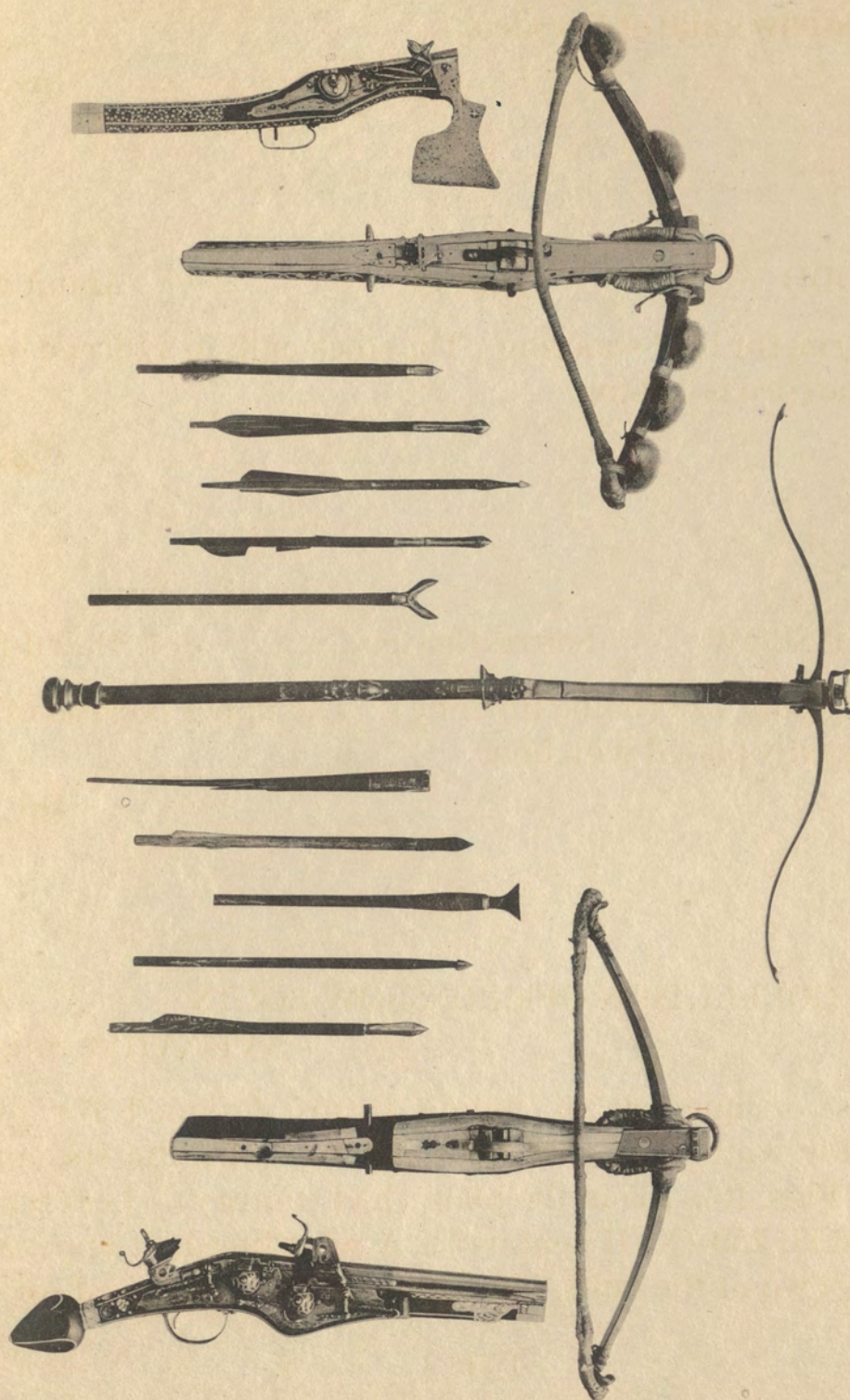
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CROSSBOWS, BOLTS, PISTOLS. XVI-XVIII CENTURIES

ARMS AND ARMOR

ting, *e.g.* rigging or staves. One of the series, Fig. 156, dates from the XVIII century, and was shot at a bird or target. The earlier and better bolts were feathered obliquely in such a way that they revolved rapidly in transit, a technical advantage recognized at an early period. The "feather" was usually wooden.

From the de Cosson Collection.

Inv. I 14.

Plate XLI

GUNS

GUNS

166 See p. 135.

167 See p. 135.

168 HARQUEBUS PROBABLY ITALIAN Late XVI Century

The barrel is rectangular, with smooth ridges margining the flat sides. The sides themselves are decorated in their three upper faces by punctate ornaments, close set and deeply etched. Near the base of the barrel occur the letters "W P" separated by a flask-shaped ornament. Text-fig. 168.

The lock is margined with foliation and pictures a hunting scene, the etching of which was added at a later date, with the exception only of a small incised decoration at the base of the hammer.

All parts are richly inlaid in bone, in plaques, scrolls, borders and separate figures. At the base of the barrel are plates incised with medallions and scrolls. A single plate of bone forms the cover of the chamber in the stock, and is beautifully incised with horses, unicorn, griffin, rabbits, bears and snakes. Above this on the stock appear lions, lioness, wolf and cat. On the opposite side of the stock is a series of inlaid figures suggesting a veritable sixteenth-century Noah's ark. Such animals are pictured as porcupines,

STUYVESANT COLLECTION

chamois, ants, rabbits, fox, squirrels, panthers, monkeys, camels, horses, goat, frog, earwig, butterfly, pheasant, stag, bear, bee, ibex, sheep, dog, peacock, hoopoe, turkey, eagle, heron, swan, ibis, cock, ox, rhinoceros, elephant, giraffe, bat, not reckoning certain Gesnerian monsters!

Inv. J 4.

Plate XLII

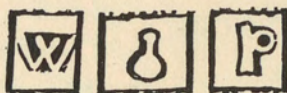


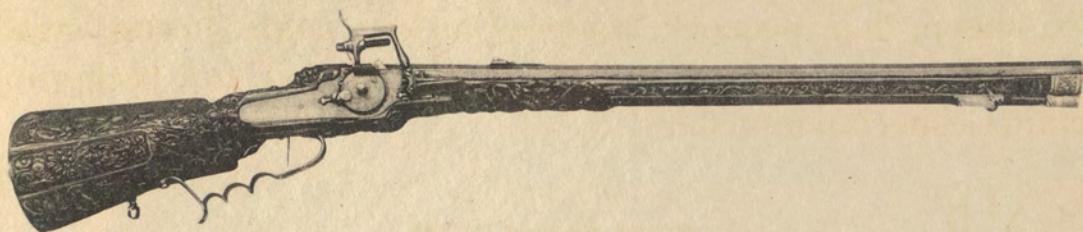
Fig. 168

169 SMOOTH-BORE HUNTING-GUN GERMAN 1695

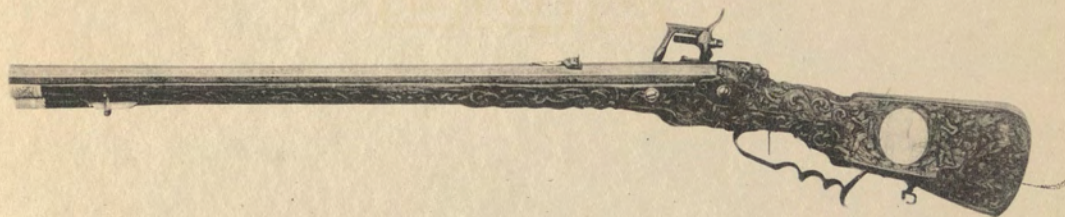
The stock is of pear-wood and is elaborately carved. Near the breech, on the lock side, is pictured the chase of stag and boar. On the opposite side, in the midst of delicately carved foliation and supporters, it bears a plate of mother-of-pearl engraved with the arms of the Fugger family. Text-fig. 169*a*. Around the butt of the stock the carving represents Orpheus surrounded by animals, such as stags, lions, monkeys, chamois, storks, wolves, peacocks, ducks, and a single-headed eagle bearing a sceptre. The ornament at the base of the barrel is surrounded by bold foliation in late Renaissance style, and in a small medallion below a mask appears the signature of the artist, "Johan Pavlvs 1695." Text-fig. 169*b*.

The carved decorations continue also on the stock in the region supported by the hand when the gun is fired: here appear hounds pulling down boars. The steel parts, including barrel, lock, mountings of the stock and the trigger guard, are undecorated

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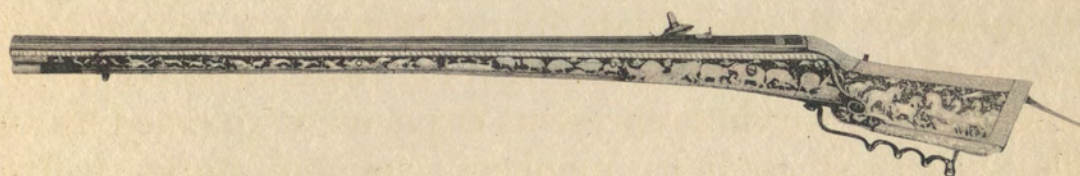
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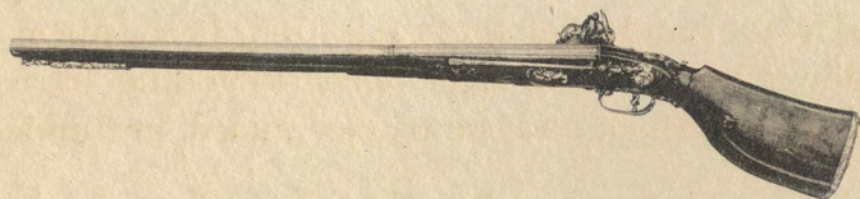
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GUNS. XVI-XVII CENTURIES

ARMS AND ARMOR

and serve as foils to accentuate the richness of the sculptured stock.

Certain minor mountings of the stock are of incised ivory.

Inv. J 10.

Plate XLII



Fig. 169 a



Fig. 169 b

170 SMALL FOWLING-PIECE

End of XVII Century

ITALIAN

A fowling-piece beautifully executed by a Brescian armorer.

The barrel is twelve-sided; the outer two thirds undecorated, the inner having the ridges salient, roped and pointed. At its base appears the name "GIO. LAZARINO. COMINAZZO." Text-fig. 170a.

The lock is a flint-lock, chiselled in full relief. The flint carrier is shaped as a writhing fire-drake, with supporting foliage. Text-fig. 170b. The steel is treated in similar way. Text-fig. 170c. The hinder end of the lock-plate is covered with a delicate tracery

STUYVESANT COLLECTION

of foliage and birds. Text-fig. 170*d*. No name is present, a small incised bird occurring where the name is usually engraved.

Of special merit are trigger guard and butt-plate (Text-figs. 170*e* and *f*). The latter represents a child struggling with a dragon, and shows exquisite treatment in the surrounding tendrils, birds and foliage. The trigger guard is typically Brescian, decorated with masks. The trigger is treated as a tongue emerging from the mouth of a large mask. Near by appears a harpy-like figure. The remaining mounts in steel (Text-figs. 170*g* and 170*h*) are nearly equal in artistic value. Thus on the base of the barrel an eagle is chiselled in relief, arising amid foliation. The middle guide for the ramrod is sculptured with a rampant dragon and beautifully composed foliation. The tip of the ramrod is formed by delicately chiselled dolphins.

The stock is of walnut, carved in ridges and foliation, treating in a simpler way the motive of the metal parts of the gun. The stock itself can be "broken" so that the gun may be carried in a short case.

The entire length of the gun is 1.38 meters.

Inv. J 2.

Plate XLII

✠✠GIO✠LAZARINO✠COMINAZZO✠✠

Fig. 170*a*

ARMS AND ARMOR



Fig. 170 b

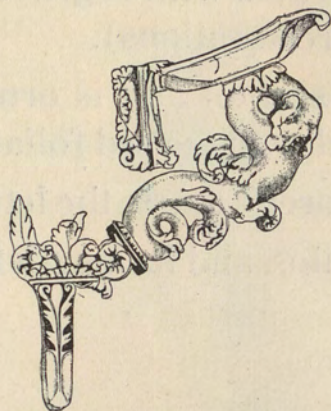


Fig. 170 c



Fig. 170 d

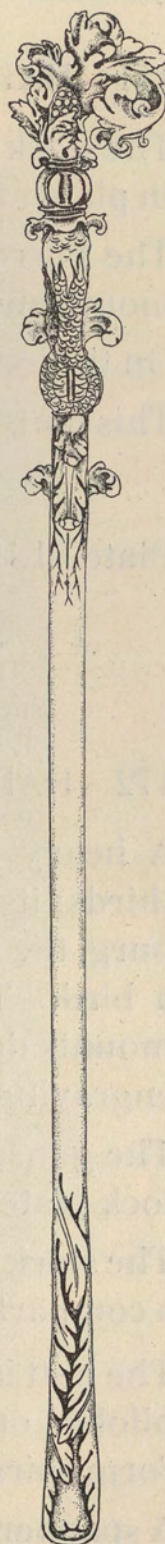


Fig. 170 h



Fig. 170 e



Fig. 170 f



Fig. 170 g

STUYVESANT COLLECTION

171 HARQUEBUS SOUTH GERMAN Early XVII Century

The stock is elaborately decorated with engraved and inlaid bone in plates, bands and spirals (restorations).

The barrel is hexagonal in section and is ornamented near its mouth and on its hinder third with incised foliation.

On the lock appears the armorer's mark, the letter "S."

This harquebus weighs 4.5 kilos, and its length is 1.18 meters.

Inv. J 17.

Plate XLIII

172 HARQUEBUS GERMAN End of the XVI Century

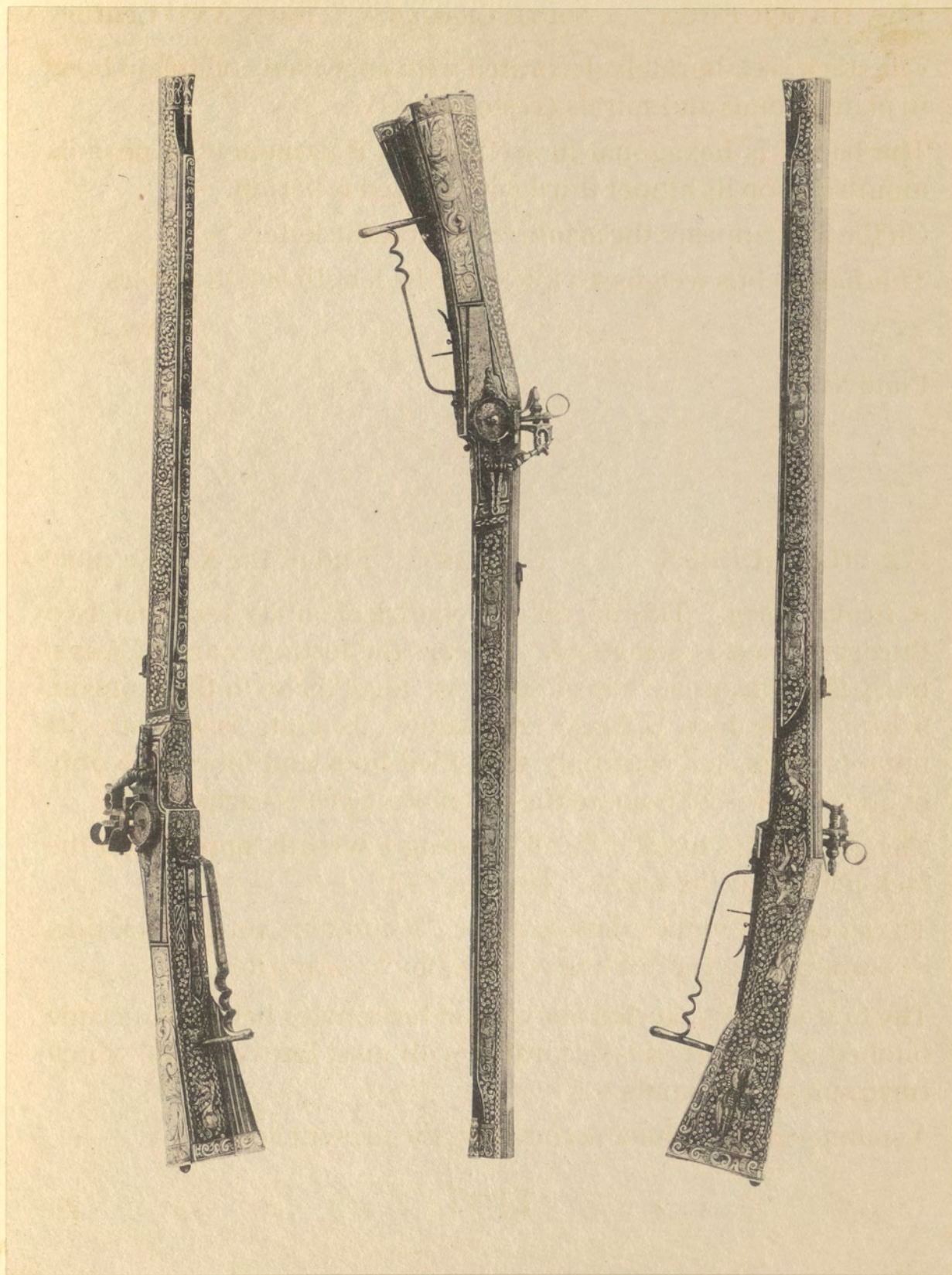
A heavy form. The barrel is cylindrical in its terminal two thirds; its base is octagonal. It bears the testing mark of Augsburg, the pineapple-shaped Stadtpyr, together with the poinçon, a bird. The lock is large and heavy; its plate is smooth, its mounts decorated sparingly with filed lines and lobes; the only engraving present is about the end of the pyrites-carrier.

The gunsmith's mark, a head wearing a wreath, appears on the lock-plate near the wheel. Text-fig. 172.

The stock is of maple, dark in color. It contains, on the lock side, a compartment for holding reserve blocks of pyrites.

The butt is heavy, keeled above, and terminates below in a crude bilobed ornament; it is decorated with inset lines of bone which form spirals and knots.

A spanner and a primer accompany the present arm.



WHEEL-LOCK HARQUEBUS. EARLY XVII CENTURY
CAT. NO. 171

ARMS AND ARMOR

The present harquebus is probably from Klosterneuburg, where numbers of closely similar forms were preserved. One of the series is preserved in the famous civic arsenal of Graz. (Cf. Pichler, *Das Landes-Zeughaus in Graz*, 1880, Pl. XXXVI, Fig. 3.)

Plate XLIV

Inv. J 14.



Fig. 172

173 HARQUEBUS

GERMAN

1608

Heavy form characterized by a large lobe-shaped ornament at and below the base of the stock. The barrel is cylindrical in its outer half and is tipped by a brass muzzle; it is octagonal in section in its middle and hinder regions. Of these the middle is the decorated one, chiselled in ridges which are ray-shaped, passing from behind forward. At the base of the barrel is the date 1608, together with stamped ornaments in the form of delicate foliation, also an armorer's mark and his initials, "C T" (Text-fig. 173).

The wheel-lock is characteristic of this period. Its plate is large and without signature. The trigger guard is of steel but terminates behind in a bronze ornament shaped like a capital and bearing a head.

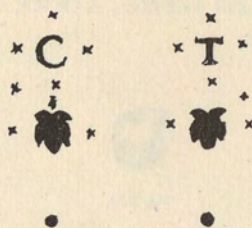
The wooden stock extends to the end of the barrel. It is of pear-wood stained dark in color. The portion underlying the barrel is enriched with rosettes and small discs of engraved bone. The butt ends below in a lobe-shaped scroll; above it is drawn out into a bold ridge. It is decorated by inset plaques and spirals, and

STUYVESANT COLLECTION

with threads of bone, these bordering sharp ridges. The butt is finished in a bronze plate, gilded, in the centre of which is a lion's mask.

Plate XLIV

Inv. J 3.



1 6 0 8
Fig. 173

174 GUN

ITALIAN-TURKISH

XVIII Century

The barrel is of an elaborate "twist," damaskeened at various points with silver scrolls. These are Turkish in style, and with them appears the inscription shown in Text-fig. 174 *a*.

The lock bears the inscription "Gio. Botlù," and is ornamented in North Italian style. Text-fig. 174 *b*. The trigger-guard and the plate at the base of the barrel are of bronze incised in the same manner as the lock.

The stock is ornamented with narrow carved ridges.

The total length of the gun is 1.42 meters.

Inv. J 8.

Plate XLIV



Fig. 174 *a*

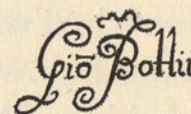


Fig. 174 *b*

ARMS AND ARMOR

175 SHORT BAYONET GUN OF BLUNDERBUSS TYPE

ENGLISH

Dated 1752

The date appears on a small plate near the base of the barrel. The barrel bears the mark "LONDON" and the stamp of maces and crown. On the lock is the signature "HADLEY." Text-figs. 175 *a*, 175 *b*, 175 *c*.

Inv. J 7.

Plate XLIV

HADLEY
LONDON =

Fig. 175 *b*

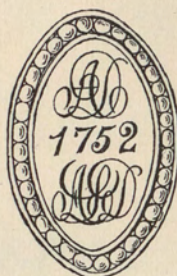


Fig. 175 *a*



Fig. 175 *c*

176 GRENADE-GUN

FRENCH

Late XVIII Century

Barrel of brass, bearing a median medallion and an engraved ornament at its base. The flint-lock is heavy and its lock-plate bears the inscription "Maubeuge Manuf. Nle." Text-fig. 176.

Inv. J 1.

Plate XLIV

M
Maubeuge
Manuf. Nle.

Fig. 176

177 SPANNER AND SCREW-DRIVER

XVII Century

Accompanies the harquebus No. 173.

Plate XLIV

STUYVESANT COLLECTION

178 SPANNER AND PRIMER

XVII Century

Accompanies the harquebus No. 172.

Plate XLIV

PISTOLS

PISTOLS

166 WHEEL-LOCK PISTOL SAXON Late XVI Century

Double-barrelled form, in which the barrels are arranged one above the other. The stock is decorated with inset plates of engraved bone. The pommel is acorn-shaped. The lock-plate is plain; the case of the wheel, on the other hand, is ornamented with bold perforations.

Length, 62.5 cm.; weight, 2.7 kilos.

Inv. K 3.

Plate XLI

167 WHEEL-LOCK PISTOL AND MINER'S AXE COMBINED

SOUTH GERMAN Late XVI Century

Stock cylindrical, ornamented with inlaid bands of bone and mother-of-pearl. On some of these bands spirals are developed alternately right and left.

The barrel of the pistol is extremely short. The blade of the axe is of miner's form, narrow near its base and provided with a median projecting lobe. This bears an armorer's mark, a circle with four quadrants, one of which is again subdivided by a radial line.

Length, 45 cm.; weight, 1.25 kilos.

Inv. K 8.

Plate XL

STUYVESANT COLLECTION

179 WHEEL-LOCK PISTOL

SWISS (?)

1640

Carefully executed, corresponding closely in workmanship to the pistol (No. 193) of Felix Weerder of Zurich in the present collection, and to one in the Metropolitan Museum of Art (Ac. No. 10.42, Bull. Met. Mus. Art, Vol. V, p. 148).

It has a simply wrought stock of walnut burl, terminating in a truncated butt. Its barrel and metal mountings are richly decorated with gold and silver. Hammer, wheel-case, pan, spring, rosette which finishes the butt (Text-fig. 179*a*), and flange-shaped fastener to the sash, are fully gilded, the gilding having been filled in over scratches (*i.e.*, damaskeened). The hinder part of the barrel is closely covered with spiral tracteries (Text-fig. 179*b*); its anterior half, on the contrary, is patterned *en torsade*. Strap-work occurs generally, somewhat in the style of Augsburg, the straps overlaid in silver.

Inv. K 11.

Plate XLV

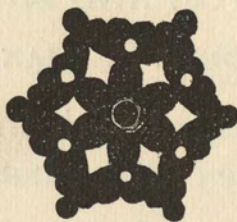


Fig. 179 *a*



Fig. 179 *b*



GUNS, SPANNERS. XVI-XVIII CENTURIES

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178

174

176

175

ARMS AND ARMOR

180 PAIR OF FLINT-LOCK PISTOLS

FRENCH (?) First half of XVIII Century

The barrel is decorated at its base with file-work in rings and foliation. The lock-plate and steel butt bear delicate traceries in relief, and the stock is carved sparingly with similar ornaments.

Inv. K 15.

Plate XLV

181, 182 PAIR OF FLINT-LOCK PISTOLS

FRENCH (?) First half of XVIII Century

The barrel is enriched with sculptured ornamentation; this includes at its base crude lambrequins and a figure somewhat in Persian style. Text-fig. 181 *a*. The lock bears incised reliefs in arabesque, and on the lock-plate below the pan is the inscription: "· IND · A · TANN ·" Text-fig. 181 *c*. The butt is also decorated with arabesques as well as the trigger guard (Text-fig. 181 *b*) and the supports of the ramrod; corresponding motives appear in the treatment of the stock. This is of walnut burl.

Inv. K 17.

Plate XLV



Fig. 181 *b*



Fig. 181 *a*

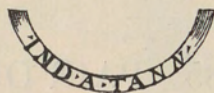


Fig. 181 *c*

STUYVESANT COLLECTION

183 FLINT-LOCK PISTOL AND SHORT SWORD COMBINED

NORTH ITALIAN (?) First half of XVIII Century

The sword is light and of moderate length (75 cm.). Its fusée is of wood carved in ridges and, at its base, in foliation which gives rise finally to a carved dog's head. The branche is at the same time a trigger guard. An armorer's mark is present: it is a camelopard stamped on a metal plate and sunk near the tip of the barrel.

The blade is single-edged, with two deep grooves along its entire length.

The sword pistol is so placed that one of these grooves furnishes a support for the barrel. The latter is decorated with somewhat classical figures, sculptured, bearing olive branches and palms. The lock is decorated carefully, in North Italian style, with chiselled trophies which include cannon, linstock, pyramid of cannon balls and a banner on which appears a single-headed eagle. A somewhat similar type of ornamentation occurs on the trigger guard together with incised ornaments and arabesques. The handle is finally enriched by a long decorated plate which extends from the base of the barrel nearly to the pommel.

Inv. K 10.

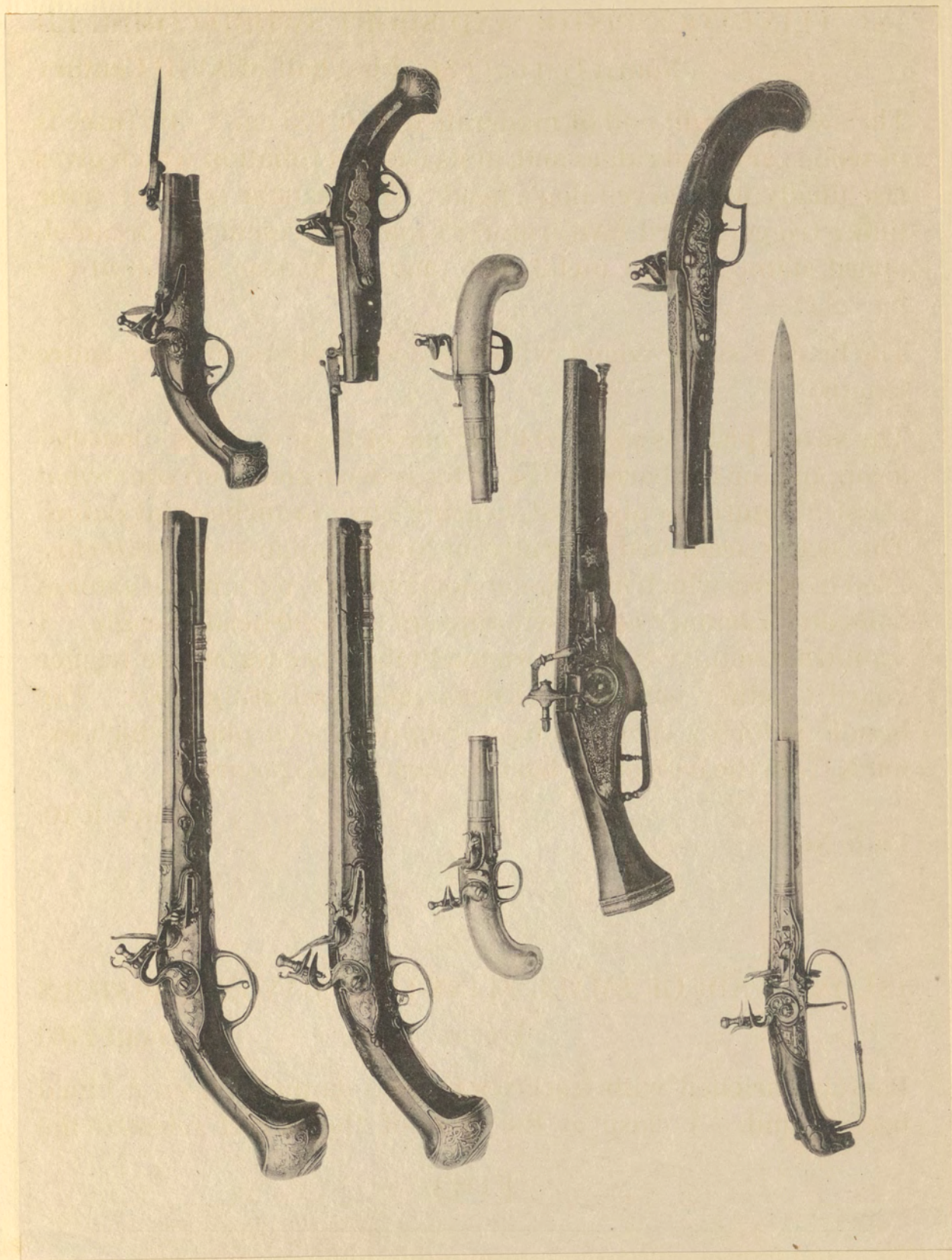
Plate XLV

184, 185 PAIR OF SMALL FLINT-LOCK BAYONET PISTOLS

ITALIAN

About 1760

Barrels enriched with tracerics in gold damaskeen on a blued background. A clasp at the base of the barrel releases the



PISTOLS. XVII-XVIII CENTURIES

184
180

185
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186
186

179 190

183

ARMS AND ARMOR

bayonet, which springs into position. The locks are signed in damaskeen, "A MART^o" (Text-fig. 184).

Inv. K 24.

Plate XLV



186 PAIR OF SMALL SILVER-HANDLED PISTOLS 1760 ENGLISH

Many pistols of this type with metal handles were made for use in Scotland. The present specimens bear the word "London" on the lock-plate, but do not give the name of the maker. They are nevertheless of excellent workmanship and are ornamented richly with incised flowers and scrolls. Text-figs. 186*a*, 186*b*. It may be noted that these little pistols are handled with great ease. This is due partly to their small size, but mainly to the care with which they have been finished; thus every angle has been rounded off with great nicety.

Inv. K 25.

Plate XLV



Fig. 186*a*



Fig. 186*b*

187 SNAPHAUNCE PISTOL BRESCIAN 1700

Stock of walnut, carved richly, but in low relief, in a design of arabesques. The metal mountings bear lobate ornaments which

STUYVESANT COLLECTION

in some cases show a pierced design. The lock-plate is engraved in foliation. The screw-heads at the base of the hammer and at the butt-end of the lock-plate are in the form of masks typical of this school of armorers. At the base of the barrel is a series of deeply incised lines and tracteries. The butt-plate terminates in a spherical mask.

No signature is present, an unusual condition in a richly decorated arm of this period.

Inv. K 14.

Plate XLVI

188 PAIR OF FLINT-LOCK PISTOLS

About 1700

BRESCIAN

The metal garniture is elaborately enriched. The lock-plate is sculptured with grotesque masks, and is an excellent example of the work of this school of artist-armorers. The trigger guard bears a figure in classical armor. The steel plate at the base of the barrel is incised with an eccentric blazon consisting of a lozenge-shaped shield, with a medallion and portrait, surmounted by a crown; the supporters are in pseudo-classical costume and are standing on a grotesque mask.

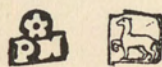


Fig. 188a

The barrel bears the initials of the armorer, "P. N.," below a five-petalled flower, also his mark, a camelopard, which is stamped in a plate and deeply sunk in the barrel. Text-fig. 188a.

ARMS AND ARMOR

The mounting of the butt of the pistol suggests a later date than the lock. Cf. Text-fig. 188 *b* with 188 *c*, 188 *d* and 188 *e*.

Inv. K 20.

Plate XLVI



Fig. 188 *b*



Fig. 188 *c*

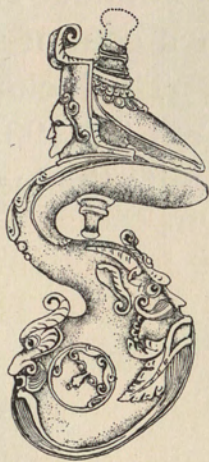


Fig. 188 *e*



Fig. 188 *d*

189 SMALL SNAPHAUNCE PISTOL

SPANISH *

1725

The wooden stock is enriched with inlaid flowers in silver surrounded by sprays formed of inset lines of silver wire.

* Since the foregoing was written the author has learned that his friend M. Ch. Buttin is preparing a memoir on this type of pistol. It proves to be Catalan.

STUYVESANT COLLECTION

Of the metal parts, masks form the motive of decoration and occur at the base of the barrel, trigger, lock-plate, trigger guard, butt and steel, as well, also, as on the back of the steel.

Inv. K 16.

Plate XLVI

190 PAIR OF PISTOLS GERMAN First half of XVIII Century

Of typical rococo style, with metal parts enriched with incised designs on a gilded background. On the base of the barrel is pictured a hunted stag. On the butt-plate appears a carefully executed figure of huntress and hound. The ornamental plate near the base of the barrel bears a coat-of-arms indicated in the accompanying Text-fig. 190*a*. The lock-plate is signed "I. L. Vonnortheim A Razeburg." Text-fig. 190*b*. The ornamental part on the side of the stock opposite the lock-plate is shown in Text-fig. 190*c*.

Inv. K 7.

Plates XLV and XLVI

I. L. VONNORTHEIM
A
RAZEBURG.

Fig. 190*b*

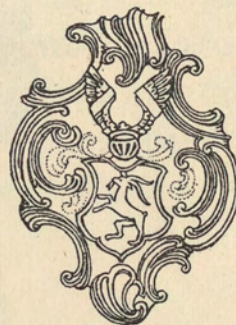
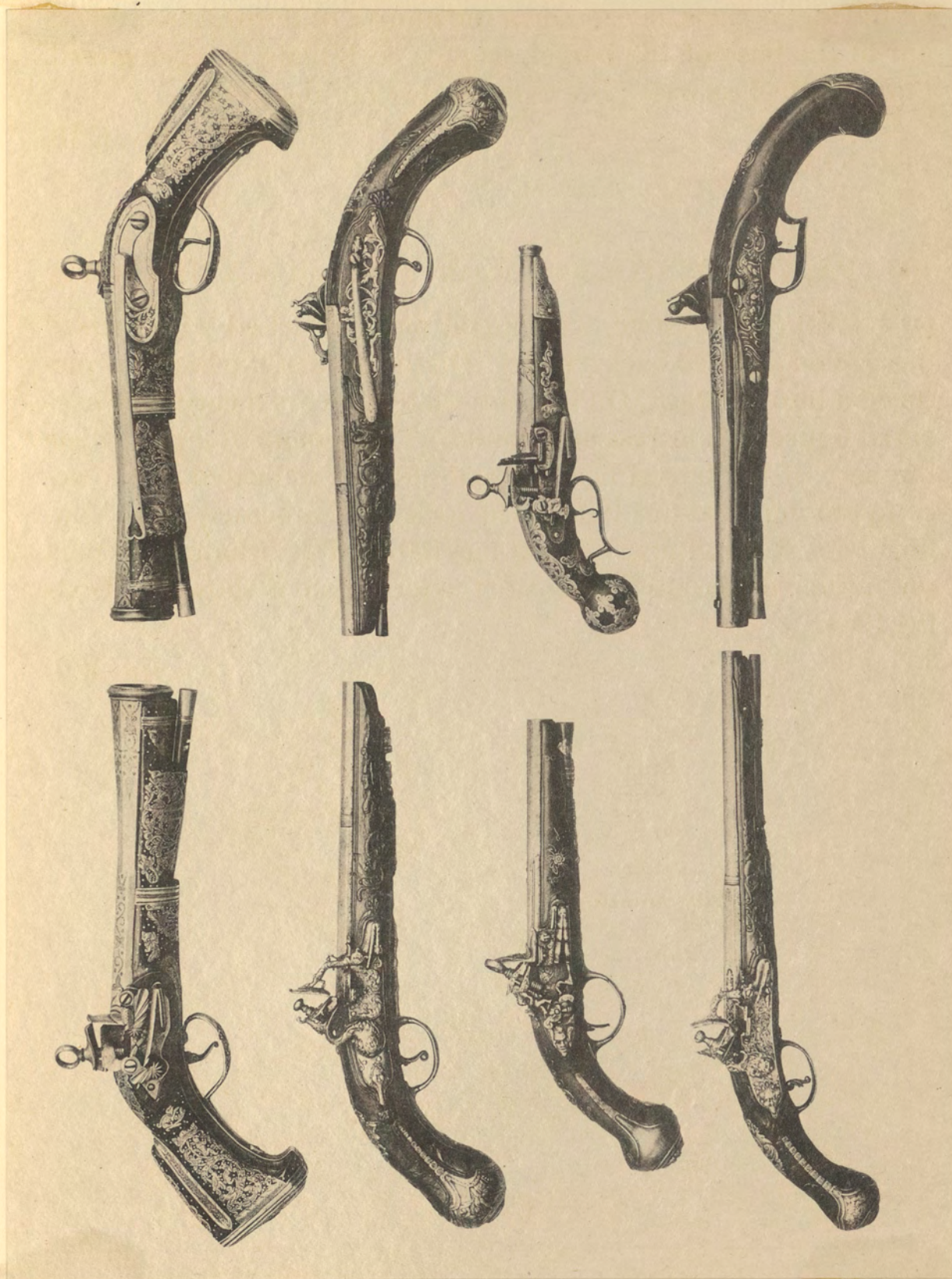


Fig. 190*a*



Fig. 190*c*



PISTOLS. XVII-XVIII CENTURIES

192

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189
191

190

ARMS AND ARMOR

191 SMALL SNAPHAUNCE PISTOL SPANISH 1700

The stock is of walnut, terminating in a ball pommel; it is enriched with silver filigree, also incrustated with bold foliation and, around the base of the butt, with fleurs-de-lis.

The lock is sparingly ornamented with incised ornaments. At the base of the hammer occur the words "Passvae Fe."

Inv. K 13.

Plate XLVI

192 PAIR OF SNAPHAUNCE HOLSTER PISTOLS

PORTUGUESE Early XVIII Century

The barrels are short and bell-mouthed; they bear ornaments of inset brass in scrolls and flowers. Near the base is the maker's heavy stamp, covered with gold foil; it shows under a crown the name "MARIANO SANCHEZ." Text-fig. 192. The stock is highly ornamented with inset plates in filigree, showing birds and foliation.

The mountings are of silver. On the trigger appears a deeply chiselled mask.

Inv. K 5.

Plate XLVI



Fig. 192

193 WHEEL-LOCK PISTOL SWISS Dated 1640

Barrel octagonal, of bronze gilded, ornamented with incised foliation. Text-fig. 193*a*. It bears the inscription "Felix Weerder fecit, Tiguri Anno 1640." Text-fig. 193*b*.

STUYVESANT COLLECTION

The hammer is of steel ornamented with careful file-work; also the wheel, spring, lock-plate and pan. The trigger guard and back plate are of bronze gilded.

The ornamentation of the lock suggests closely a pistol now in the possession of the Metropolitan Museum of Art. (Cf. *Bulletin*, Metropolitan Museum of Art, 1910, Vol. V, p. 148.) Text-fig. 193 c.

Inv. K 12.

Plate XLVII



Fig. 193 a

Felix Weerder fecit Tiguri Anno 1640.

Fig. 193 b

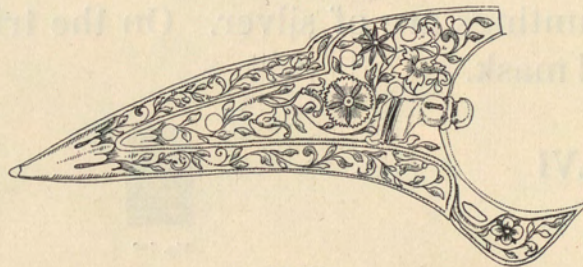


Fig. 193 c

194

195

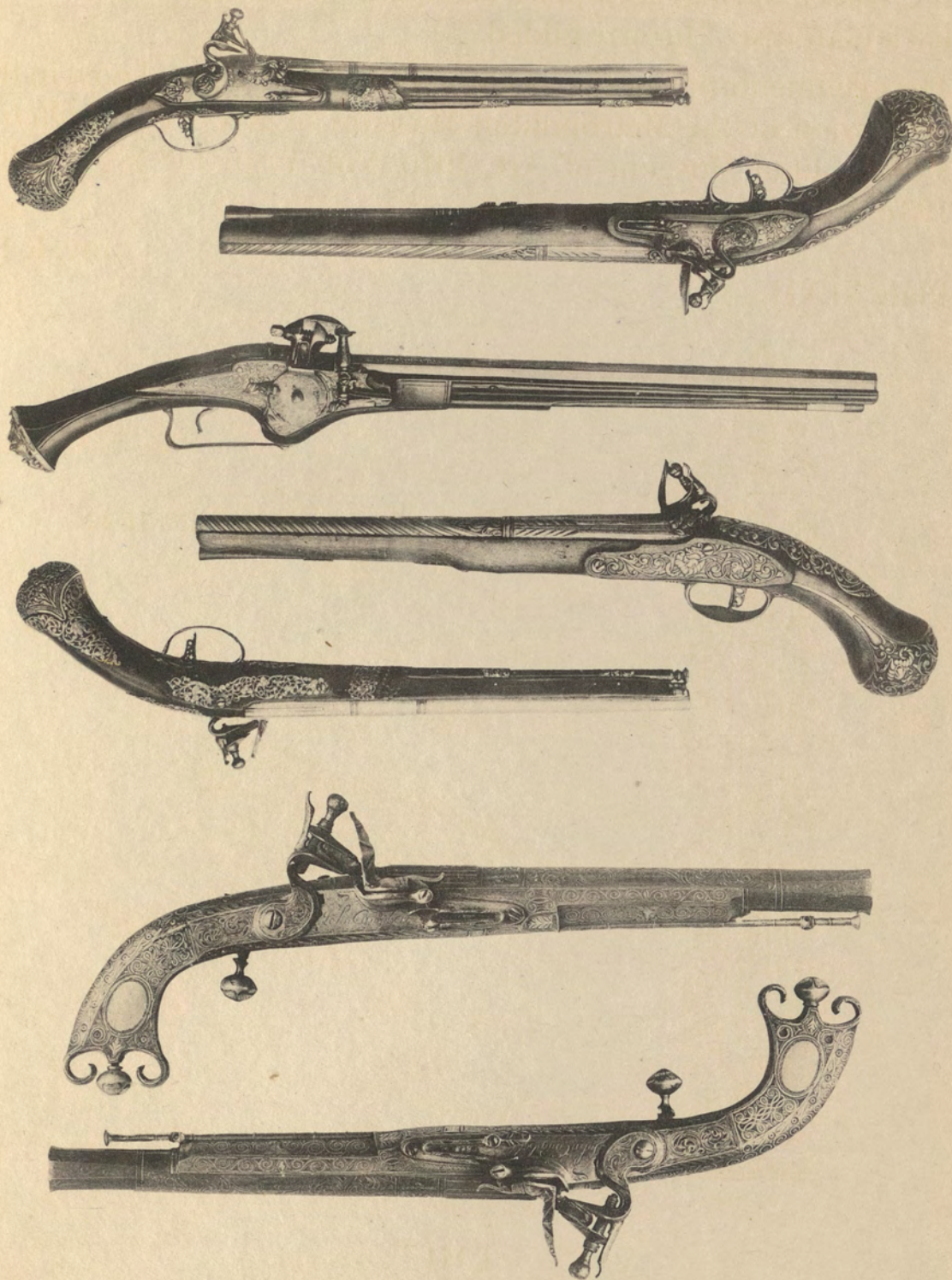
193

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196



PISTOLS. XVII-XVIII CENTURIES

ARMS AND ARMOR

194 PAIR OF PISTOLS

ITALIAN

1700

The barrel is signed "LAZARINO COMINAZZO," and it probably dates from the early eighteenth century. Text-fig. 194*a*. The lock is of later date, and bears the signature "Francesco Garat." Text-fig. 194*b*.

The stock is decorated with inset ornaments in steel filigree. Text-fig. 194*c*.

Inv. K 29.

Plate XLVII

«LAZARINO» «COMINAZZO»

Fig. 194*a*

Francesco Garat

Fig. 194*b*

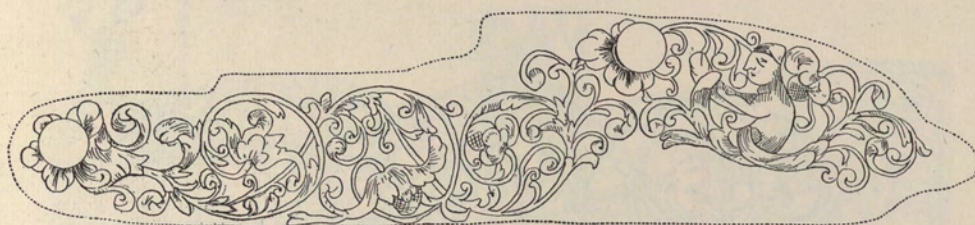


Fig. 194*c*

195 PAIR OF FLINT-LOCK PISTOLS

Early XVIII Century

ITALIAN

The barrel is signed "VICENZO COMINAZZO," and the lock-plate, "LERME IN BRESCIA." Text-figs. 195*a* and 195*b*.

* VICENZO * COMINAZZO *

Fig. 195*a*

STUYVESANT COLLECTION

The stock is of curled walnut and is decorated by inset plates of steel chiselled in a design of foliation and dragons. Text-figs. 195 *c* and 195 *d*.

Inv. K 28.

Plate XLVII

LERME IN BRESCIA

Fig. 195 *b*



Fig. 195 *c*



Fig. 195 *d*

196 PAIR OF HIGHLAND PISTOLS End of XVII Century

An admirable pair of these rare pistols, signed by the well-known artist-armorers, John Campbell of Doune. Text-fig. 196 *a*. These are richly decorated with interlacing Celtic traceries, blued and silvered, and are in admirable condition. Text-figs. 196 *b*, 196 *c*, 196 *d*.

The barrel is of moderate length, its base sixteen-sided; the outer part, near the muzzle, has eight sides and is slightly bell-shaped.

ARMS AND ARMOR

Nearly all parts are ornamented with incised bands, cross-hatched backgrounds, and overlays of silver. The stock is richly roped throughout, and ribbed with inlaid lines of silver. The trigger is a silver globe, decorated with an incised flower of four petals. Text-fig. 196 *e*. The pan-cover bears a St. Andrew's cross. A metal flange is present for attaching the pistol to the belt; it is enriched with a filigree pattern at its base.

Each pistol measures 35 cm. and weighs 1.2 kilos.

From the collection of the Earl of Breadalbane (?).

Inv. K 1.

Plate XLVII

John Campbell

Fig. 196 *a*

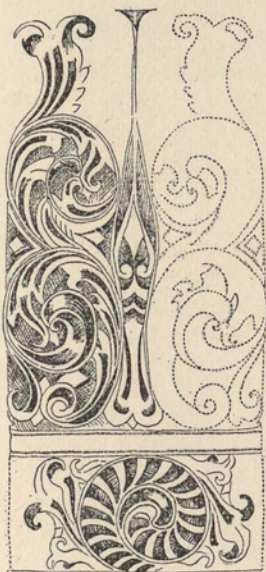


Fig. 196 *c*

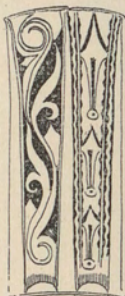


Fig. 196 *b*

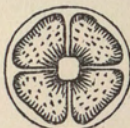


Fig. 196 *e*



Fig. 196 *d*

POWDER HORNS AND ACCESSORIES

Fig. 1. Powder horn. Late 17th Century.

Of horn, slightly curved and flattened. Shaped at the young end like the mouth of a bag. The horn is perforated the upper part. The perforation is covered with a design of small holes.

The upper part of the horn is covered with a design of small holes.

POWDER HORNS AND ACCESSORIES

Fig. 2. Powder horn. Late 17th Century.

Fig. 3. Powder horn.

Fig. 4. Powder horn. Late 17th Century.

Formed of the horn of an animal. The horn is

The horn is formed of a single piece of horn. The horn is shaped like a bag. The horn is perforated the upper part. The perforation is covered with a design of small holes. The horn is shaped like a bag. The horn is perforated the upper part. The perforation is covered with a design of small holes.

Fig. 5. Powder horn.

Fig. 6. Powder horn. Late 17th Century.

POWDER HORNS AND ACCESSORIES

197 POWDER HORN GERMAN Late XVI Century

Of bronze, richly gilded and decorated. Shaped as a prong of the antler of a stag. On its side is pictured the expulsion from Paradise. Its borders are richly decorated with a design of vines and foliation.

This is probably of Nuremberg workmanship and ranks with the best of its class.

From the Magniac Collection, through Messrs. Harding.

Inv. L 5.

Plate XLVIII

198 POWDER HORN SOUTH GERMAN (?) 1590

Formed of the base of an antler of the red deer.

The terminal rims are formed of gilded bronze, decorated in a running pattern with foliation and figures of animals. The decoration of the horn proper is incised, representing a woman in the costume of the end of the sixteenth century.

Inv. L 9.

Plate XLVIII

STUYVESANT COLLECTION

199 POWDER HORN GERMAN Early XVII Century

Formed of a section of the horn of a red deer, and mounted with steel. The stag horn is decorated with engraving.

Inv. L 37.

Plate XLVIII

200 POWDER HORN GERMAN Late XVI Century

Large, flattened, made of a cow's horn and capped with metal. The present specimen is ornamented on one side with an incised picture representing a hunting party at luncheon.

Inv. L 36.

Plate XLVIII

201 POWDER HORN AUSTRIAN XVII Century

Of steel. Wide and heavy, shaped as a section of a cone. It is decorated with close-set parallel ridges and grooves.

Inv. L 11.

Plate XLVIII

202 POWDER HORN TYROLESE XVII Century

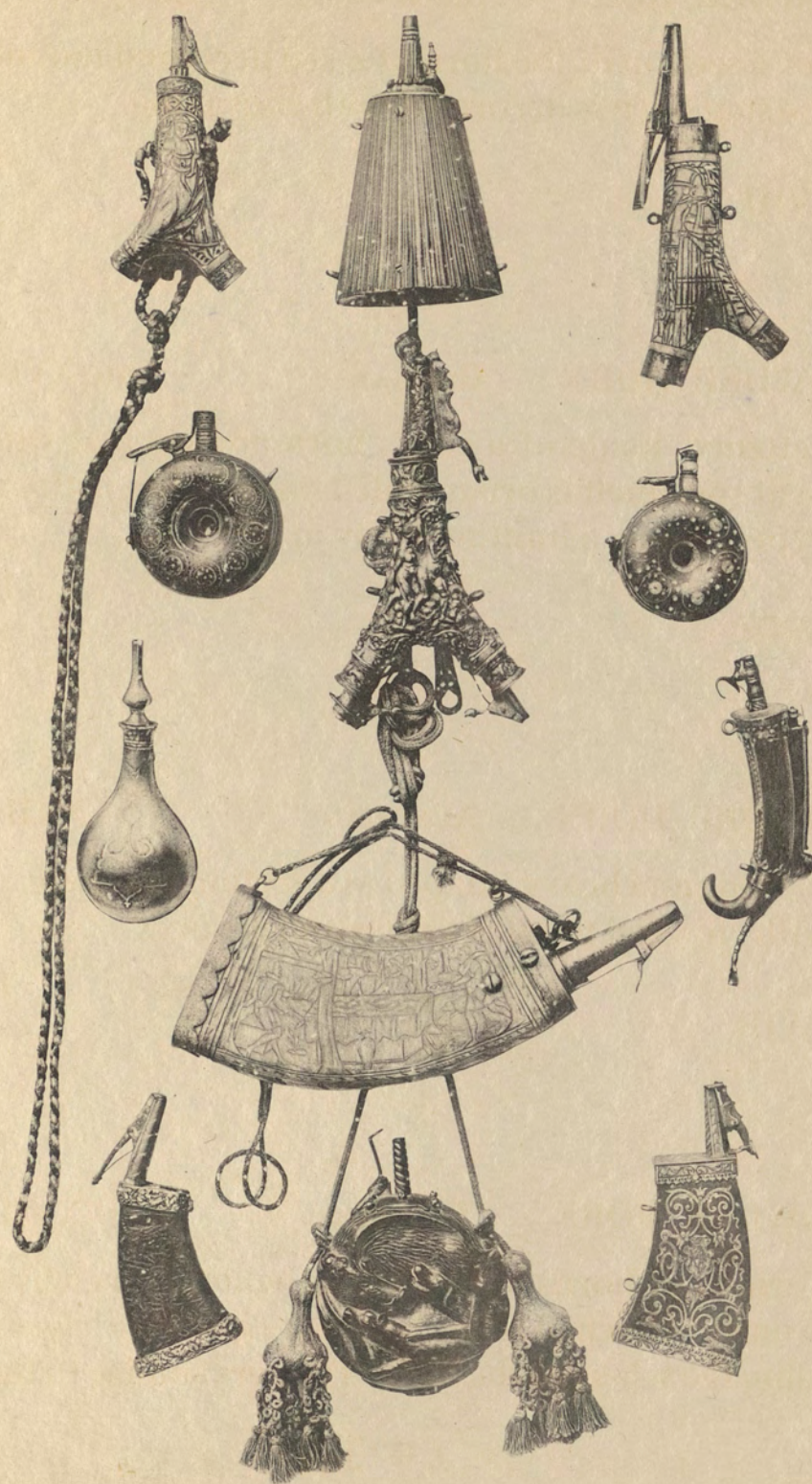
This is formed of horns of a chamois held together by bands of gilded bronze. Attached to the horns are a screw-driver and a key for winding the wheel of the lock. Primers similar to the present

198
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203
197
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208
200
202

206
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POWDER FLASKS AND PRIMERS. XVI-XVIII CENTURIES

ARMS AND ARMOR

one are not uncommon in collections of hunting arms: one was seen by the writer, several years ago in Paris, in the hands of the antiquaire M. Bachereau.

Inv. L 8.

Plate XLVIII

203 POWDER FLASK GERMAN Late XVI Century

Annular wooden form, inlaid with bone and woods of different colors in a series of concentric circles. Surrounding these ornaments are numerous small circles and stars of bone.

Inv. L 35.

Plate XLVIII

204 POWDER FLASK GERMAN Late XVI Century

Annular form, with sides decorated with incrustations in bone. These take the form of six circular ornaments in which are inset numerous small circles of bone.

Inv. L 34.

Plate XLVIII

205 POWDER FLASK GERMAN Early XVII Century

Broadly annular in form. Carved in hard wood, picturing a boar hunt. The top of the object is formed by the back of a boar and the sides and under portion by the bodies of the attacking hounds.

STUYVESANT COLLECTION

This type of powder flask was a favorite one in its time, for one finds examples in many and widely scattered collections. False examples, also, are not uncommon, emanating apparently from Innsbruck.

Inv. L 12.

Plate XLVIII

206 POWDER FLASK GERMAN Late XVI Century

The flask proper is a leathern case and the mounts are of bronze, cast, chiselled and gilded. The ornaments are typically Renaissance and include rosettes, foliation and female figures.

Inv. L 15.

Plate XLVIII

207 POWDER FLASK SAXON 1700

The body of the powder horn is sheathed in tortoise-shell and enriched, in the style of Boulle, by inlays of gilded and incised bronze. These inlays take the form of spirals arranged in symmetrical series and garnished with foliation and figures. In this series appear grapes, fox, snails, and at the middle point on one side a squirrel (Text-fig. 207 *a*); on the other, the arms of Saxony and Poland conjoined.

The metal mountings at each end of the powder flask are of bronze, gilded; they are decorated with incised traceries and with an inner border of small trefoils whose bases are perforated. Text-fig. 207 *b*.

ARMS AND ARMOR

A set of powder flasks of this type appears to have been prepared for the state guard of the elector August the Strong, about the beginning of the eighteenth century.

Inv. L 29.

Plate XLVIII

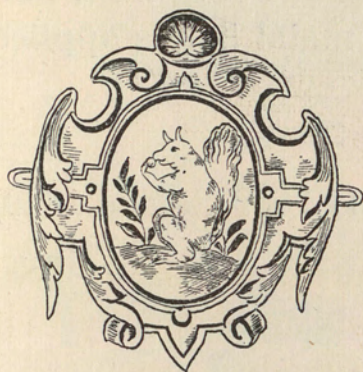


Fig. 207 a



Fig. 207 b

208 POWDER FLASK PERSIAN XVII Century

Made of Damascus steel and ornamented with a design of leaves and tracers. These are chiselled in relief.

Inv. L 33.

Plate XLVIII

209 CASE FOR TROUSSE NORTH ITALIAN XVI Century

Of *cuir bouilli*. Ornamented with bands of foliation in low relief in late Gothic style. On the side of the case appears a shield bearing three mullets of seven points, between them a radiant sun.

Inv. Q 18.

Plate XLIX

STUYVESANT COLLECTION

210 CANISTER GERMAN XVII Century

Large canisters of this type appear to have been carried by military companies for replenishing the powder flasks of the soldiers. According to another view, they were used in camps for carrying water, wine, or spirits. They are formed of heavy iron, tinned. The present example is decorated with metal bands applied in wavy lines.

Height, 0.50 meter.

From the Collection Ulmann of Munich (Lot 619, Sale of 1888).

Inv. L 6.

Plate XLIX

211 SPANNER NORTH ITALIAN Early XVII Century

An example of the best type of harquebus key of this period, wrought in steel, elaborately filed and chiselled. The design is arabesque, showing masks and foliation.

From the collection of the Baron de Cosson. Described as Lot No. 114 in his Auction Catalogue of 1893.

Inv. L 1.

Plate XLIX

212 BADELAIRE SPANISH (?) Early XVI Century

A puzzling object, one of the last to pass into Mr. Stuyvesant's collection. It was obtained from a Paris dealer who is said to have purchased it in Barcelona. It may well be the same arm which a Madrid antiquary described to the writer when in Spain in 1907:

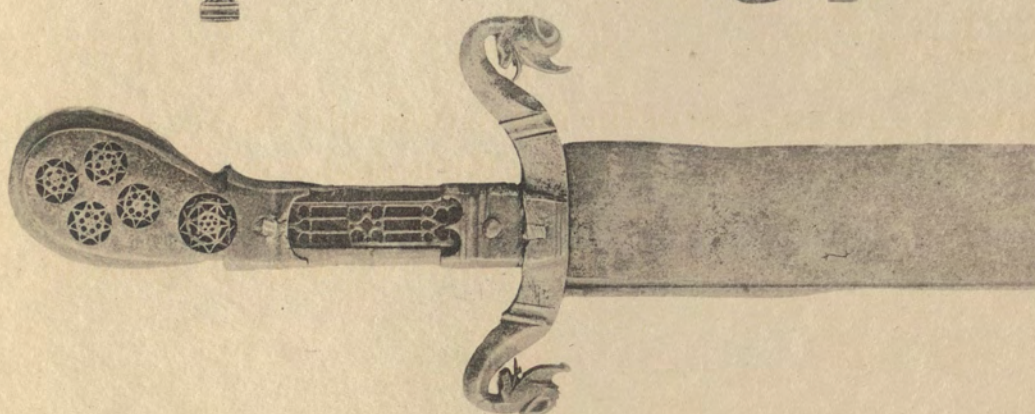
209



211
210



212



TROUSSE CASE, CANISTER, SPANNER, BADELAIRE. XVI-XVII CENTURIES

ARMS AND ARMOR

this was a sword with large pommel and with perforated ornaments. It was reported to have been found in a tomb at Poblet.

The first impression of the present sword is unfavorable. It suggests an Italian forgery of a type found not infrequently in or from North Italy. The blade is unconvincing and the fusée is certainly raffistolée. Closer examination shows, however, that the basal portion of the blade (as far as shown in the illustration) is genuine and that both pommel and guard are old. The latter are of decided interest. The guard has the tips of the quillons decurved, terminating in grotesque dragon heads. The pommel is large, asymmetrical, flat-sided, of great length (half the length of the entire hilt). Its flat face is pierced with five inset rosettes, star-shaped and filigree, as in cinquedeas. The rounded margin of the pommel bears a ridge ornamented with roping.

The base of the blade bears a poinçon, the letter "l." Text-fig. 212.

Inv. F 135.

Plate XLIX



Fig. 212

ORIENTAL ARMS AND MAIL

ORIENTAL ARMS AND MAIL

213 PAIR OF SILVER-MOUNTED PISTOLS XVIII Century NORTH TURKISH (ALBANIAN)

Stock completely incrustated in silver, and richly ornamented with punctate patterns, ribbed lines, beading, roping, crescents and occasionally with figures (birds). The barrel is Turkish and bears an inscription now illegible. On the lock-plate are Turkish characters.

Inv. K 21.

Plate L

214 ARMOR FOR KNEE AND THIGH XVI Century TURKISH

The rectangular plates which make up the thigh defences are ornamented with double lines. These are made up of dots which were punched through from the back of the plate.

The mark of the Turkish arsenal appears on a small brass plate which is fastened to a number of the links below the knee. Text-fig. 214.

The present specimen was plated with silver.
From the collection of Baron de L  ry (Paris).

Inv. M 4.

Plate L



Fig. 214

STUYVESANT COLLECTION

215 ARMOR FOR KNEE AND THIGH

XVII Century

TURKISH

A heavier specimen than the last. Its mail is made up of large links each bearing a deep groove. The knee defence is of large size and is ornamented with circles of strap-work, pearled, and with delicate close-set tracteries in damaskeen.

From the collection of Baron de Léry, Paris.

Inv. M 3.

Plate L

216 SMALL SWORD

CINGALESE

Late XVII or early
XVIII Century

A highly decorated example of this arm. The mountings are of brass, decorated with inset silver plaquettes. The fusée is carved in jackwood, and is inclosed in silver, which is closely applied to the underlying ornament. The region of the pommel is of the usual shape, developed as the head of a dragon-like monster. The blade is of native workmanship, and indicates probably that the sword is of early date: for the greater number of swords of this type and quality which are known to date from the middle or latter part of the eighteenth century have imported blades, usually German.

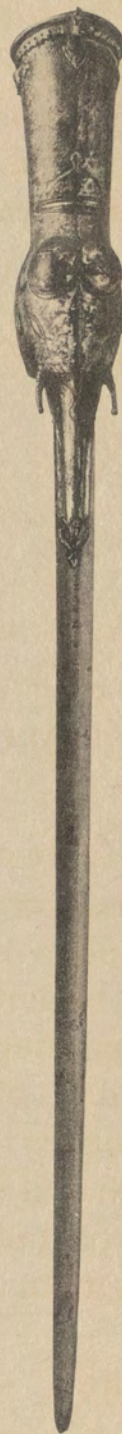
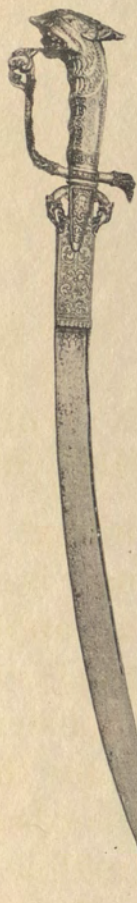
Inv. F 74.

Plate L

213



214
217

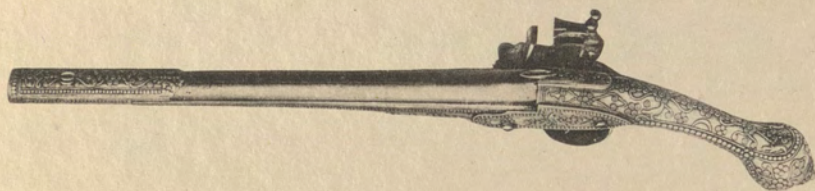


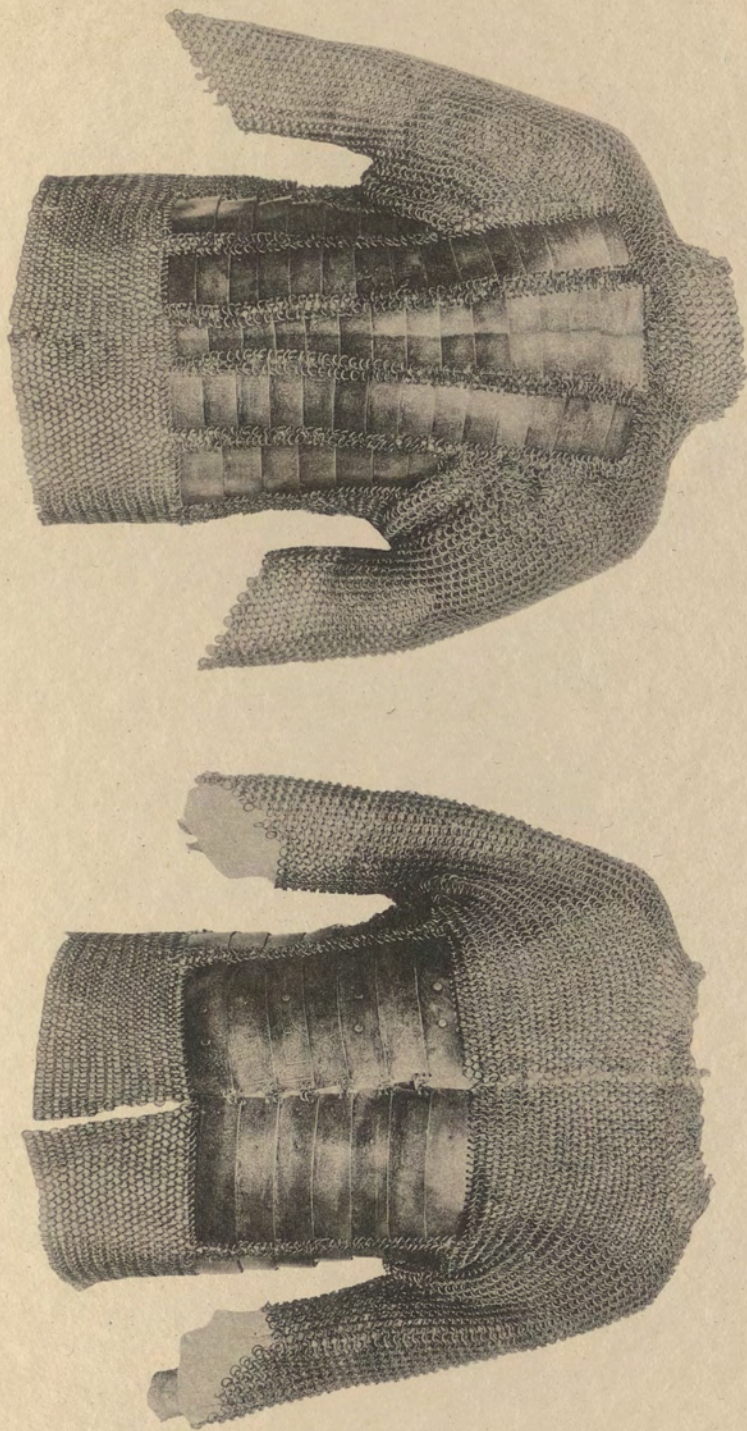
216



215

213





TURKISH JAZERAN. XVI CENTURY
CAT. NO. 218

ARMS AND ARMOR

217 GAUNTLET SWORD XVII or early XVIII Century NORTH INDIAN

Hilt developed in the form of an elephant's head, whose trunk projects and becomes the support of the blade. The gauntlet bears the usual decorated border, with twisted rope-like rim and with bands of fretted ornaments which suggest fleurs-de-lis. It was originally plated in silver. The blade is German, dating from the seventeenth century, and bears near its base on one side the word "[SOL]INGEN"; on the other, ".....KNEGT." Text-fig. 217.

Length, 1.27 meters.

Plate L

- K N E G T x ξtr
- I N G E N x ξ.

Inv. F 116.

Fig. 217]

218 JAZERAN TURKISH Early XVII Century

A shirt of mail with sleeves of three-quarter length, reinforced on front and back with wide lames of steel. These lames extend upward from the zone of the hips to the level of the armpits in front and nearly to the top of the shoulder in the back. They are arranged in vertical rows separated by a few links of mail. They are engraved in Saracenic style with foliation, geometrical figures and inscriptions, a decoration which was formerly enriched with overlays of precious metals.

The mail is made up of smooth links and roped links which are arranged in alternate rows.

From the collection of Baron de Léry, Paris.

Inv. M 6.

Plate LI

ARMORERS' MARKS AND NAMES

LIST OF ARMORERS' NAMES

		Catalogue Number
A., C. A.	Toledo blade	56
A. H.	Seventeenth-century armor	15
Andrea Ferrara	Scottish broadsword	64
Ayala, Tomaso	Toledo blade	77
B., I. G.	French court sword	82
B., L.	Nuremberg harness	12
Belmonte, Pedro de	Spanish rapier and dagger	71, 111
Botlū, Gio.	Italian pistol lock	174
C., A. A.	Spanish rapier	56
C. T.	German harquebus	173
Campbell, John	Scottish pistols	196
Cominazzo, Gio. Lazarino	Brescian fowling-piece	170
Cominazzo, Lazarino	Brescian pistol barrel	194
Cominazzo, Vincenzo	Brescian pistol barrel	195
F. V.	German crossbow winder	143
Floetner, Peter (?)	Decoration of breastplate	40
Garat, Francesco	Lock of Brescian pistol	194
Gemill, T.	Scottish blade	64
Guyon l'ainé	French court sword	89
Hadley	London gunsmith	175
Haenisch (?)	Saxon crossbow	143, 146
Hernandez	Toledo blade	69
Ind. A. Tann.	French(?) pistols	181
Klingenthal	French court sword	83
Knegt	Solingen blade of gauntlet sword	217
Knegt, Gio.	(Venetian) schiavona	68

LIST OF ARMORERS' NAMES

		Catalogue Number
Keuller, Johannes	Solingen blade	79
L. B.	Nuremberg harness	12
Lerme	Brescian pistol barrels	195
Martin, Juan	Toledo blade	73
Marto, A.	Italian pistol locks	184, 185
Maubeuge Manuf., Nle. . .	French grenade-gun	176
Northeim, I. L. v., a Razeburg	German pistols	190
P. N.	Brescian pistol	188
Paulus, Johan	Augsburg (?) gunsmith	169
Picinino, Federico	Milanese blade	74
Picinino	Italian blade	72
Piget, Ma.	French court sword	88
Roxo, Antonio	Spanish plug-bayonet	107
Ruewein, Franciscus . . .	Italian partizan	134
S.	German gun-lock	171
S., K.	French court sword	87
Sanchez, Mariano	Portuguese pistols	192
W. P.	Italian harquebus	168
Weerder, Felix	Swiss pistol	179, 193
Weyersberg, Gebr.	German hunting sword, sabre . . .	94, 100
Wolf	Landshut breastplate	40
Worms, Wilhelm von (?) .	German crossbow winder	151
Wundes, Johannes	Solingen blade	66

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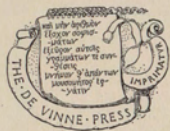
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